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FLOWERS SCROLLS AND FANCY BORDERS

FOR
UP-TO-DATE

SHOW CARDS
POSTERS
DISPLAY SIGNS
AND DECORATING



HOW TO PAINT---

FLOWERS, SCROLLS and
FANCY BORDERS

for up-to-date

SHOW CARDS,
POSTERS,
DISPLAY SIGNS
and DECORATING



NEW AND REVISED EDITION

PRICE \$2.00 POSTPAID



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Pontiac, Mich., U. S. A.

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PREFACE

This book is especially intended for the show card writer and student in rapid and ornamental designs.

From a practical standpoint I have endeavored to make it as plain and comprehensive as possible. The exercises are so arranged that the learner may encounter but one difficulty at a time, and advance from simple outlines to more artistic designs in such a manner that will fully exercise the ability of the learner without discouraging him.

The instruction in this book teaches one thing at a time and each part in the order of simplicity—teaching elements at first instead of a finished flower or complex scroll. It teaches form before movement of the brush, and the simpler movement of the brush or pencil before the complex. The same principal runs through the formation of different flowers and finished designs. This method lets in a little light to the student, instead of confusion in trying to decipher the form and just what part to begin with. A thorough drill in the elements as provided in the different sections of this book is the first step toward perfection in flower painting and designing.

Rapid Flower Painting and scroll work as given in this new book has many recommendations, it is easy (easier than ordinary lettering) and is done with comparatively little labor, and yet it affords scope for the exercise of artistic skill of high order.

W. A. THOMPSON

Pontiac, Mich.
1915.

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RAPID FLOWER PAINTING AND SCROLL DESIGNING

It is generally believed that considerable talent is necessary to make any progress in flower painting and scroll designing. The only qualifications really necessary are a correct eye, a steady hand, and a moderate portion of common sense, the last being after all, perhaps the most useful, for the two former may be not only much improved but even acquired by careful practice.

Flower and scroll work is more free and less mechanical than general lettering. From straight lines to curves is an easy step, and those who have a fair knowledge of form with freedom of movement in forming simple strokes with pencil and brush have about all that is needful to make a creditable showing in outlining and painting all flowers of a single leaf variety.

Sketching flower outlines within circles and squares which have been divided by vertical and horizontal lines as shown in the following pages will enable all to form quite accurate flower outlines, as the principal parts of each flower falls upon the points of division. In drawing straight and curved lines the use of ruler or compass should be avoided. The chief object to be obtained is freedom and command of the hand; and this is only to be accomplished by practicing without mechanical aids. Learn to train the eye to see and the hand to execute; the sight that insures correct drawing is not that of the eye only, but of the mind.

MATERIALS

The materials required for scroll designing, flower outlining and painting in water colors are few and inexpensive. For free-hand drawing, outlining, etc., a good quality of lead pencils and erasers should be used. Russia Sable Flat brushes 1-16, 1-8, 3-16 and 1-4 inch wide are the best to use for accuracy in stroke and ease in Rapid Flower Painting. Use Water Color Paints only. Prepared Water Colors for flower painting are recommended for clean and neat work.

For running scroll lines in color on medium size show cards, a No. 5 Red Sable Brush will give good results. Ball pointed pens are recommended for making small scroll designs and all narrow line work. An excellent ink for Ball Pointed pens can be made by merely thinning Water Color Paints with water only, to a free flowing liquid.

PRACTICE PAPER

Manilla wrapping paper of medium weight and smooth surface will give good results in outlining with pencil, pen and brush, and can be had in any locality at a very reasonable price. Water color paints work nicely on this paper and will give justice to every stroke you make. Most any paper of a smooth and firm surface (not glazed) will answer for practice on pencil outlines and also for practice on flower painting in colors with brush and paints.

CARD BOARD

Common white and colored stock, 4, 6 and 8 ply is generally used for show card work. Almost any card board with a good surface (not glazed) will do. Local printers in most every locality carry a supply of card board in different weights suitable for show card work.

The light best adapted for general drawing and painting comes from one window, the student being seated so that the light may come over the left shoulder. If there are other windows in the room, it is best that the light be obstructed to a certain degree.

The brush should be held similar to the manner of holding a lead pencil in sketching, except that the brush should be held more upright. Freedom with the brush is essential. In practice use a free movement, try to get strength in your lines and curves, but at the same time strive for a light, easy action; avoid a jerky, spasmodic movement. The flower outlines, brush exercises, scroll designs, etc., in the following pages will be found valuable to all interested in rapid floral and scroll work for show card ornamentation.

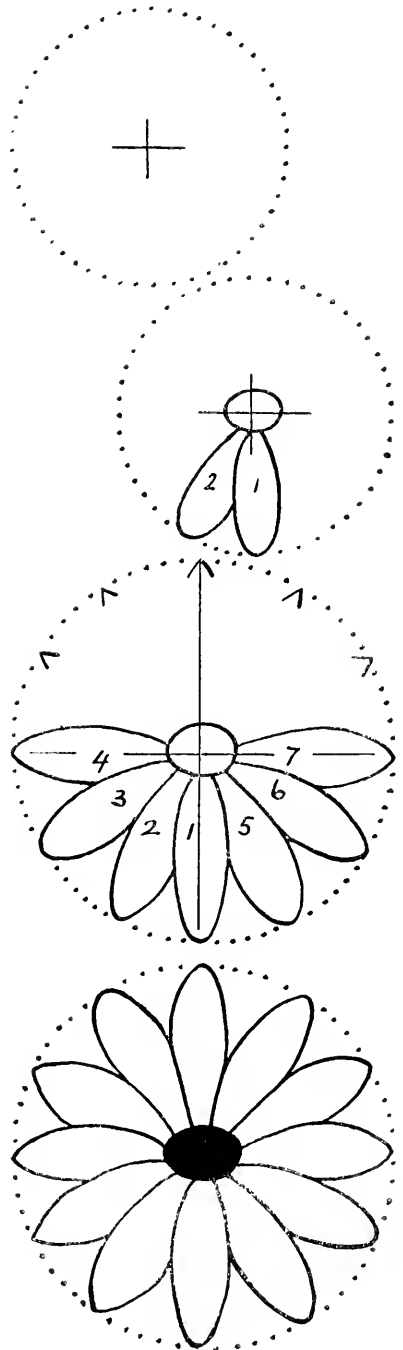
DIAGRAMS FOR EASY SKETCHING

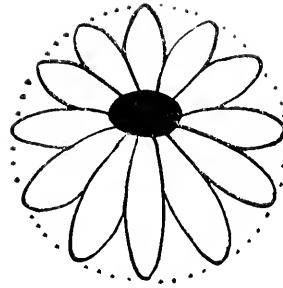
For show card embellishments, the Daisy flower is one of the best varieties most suitable for rapid work as they can be painted in natural colors by a few simple brush strokes.

In beginning, for an easy method in drawing or outlining this flower with a lead pencil, first make a circle as shown in the first dotted outline of the accompanying illustration. Place a small circle in the center, then tick off the relative sizes of the petals on its circumference and proceed with each part as indicated in the third circle outline.

The fourth drawing shows the flower in full outline. By the aid of a circle outline as a guide, the student will find no difficulty in drawing the petals true and well balanced in any size desired. For inexpensive drawing or practice paper, use a good grade of Manilla wrapping paper. White "Egg Shell" paper is excellent for lead pencil outlining practice work. Egg shell paper can be had at most any Job Printing office at about the same cost of ordinary white paper stock.

The object of these elementary exercises is to give you an easy method in forming the different parts, and to cultivate neatness and accuracy of the eye and hand. Practice on these outlines until you can do the work quickly and accurately. When you can outline the flower fairly well in different positions, you will then be able to make rapid progress in painting the flowers in natural colors with a brush.

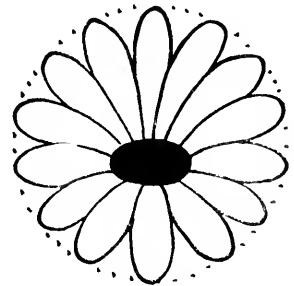
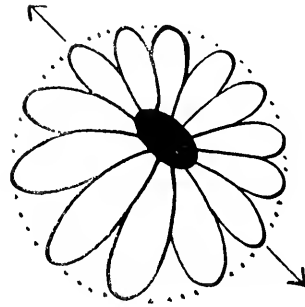
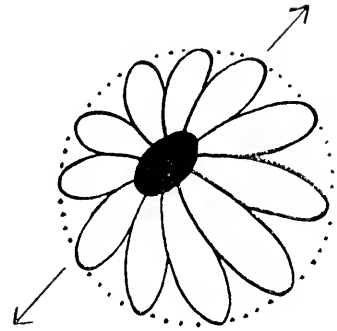


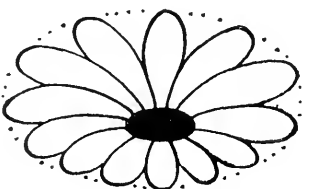
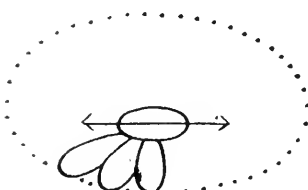
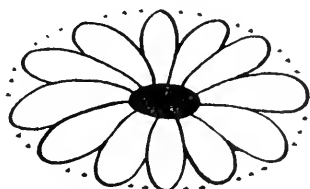
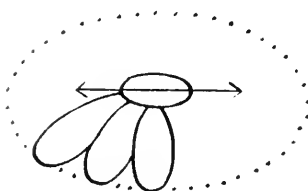
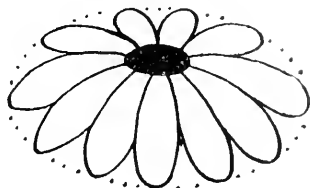
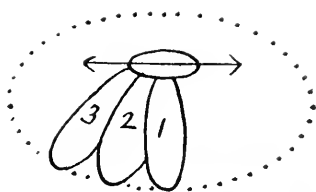


The appearance or position of this flower can be greatly changed by merely drawing the middle portion above or below the center and then running the petals to the outside circle outline.

An endless variety of positions can be had in shifting the center portion as indicated by the accompanying outlines to the right.

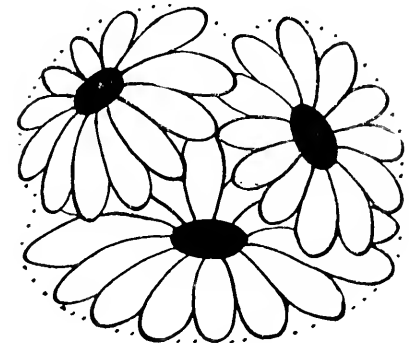
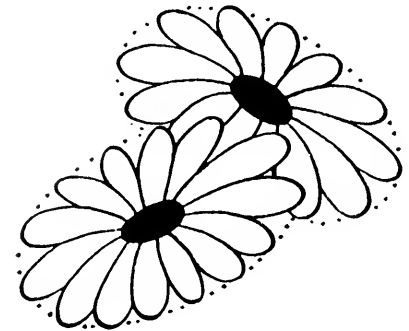
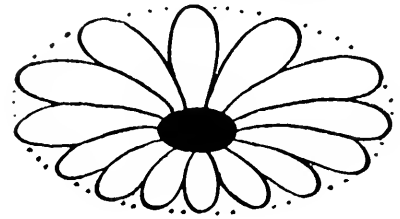
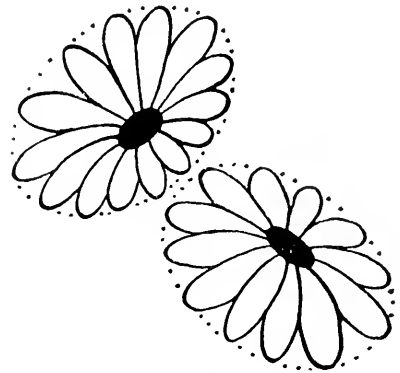
Learn to see, then to do. Earnest effort will soon prove profitable.





By the use of an oval or ellipse outline instead of a full circle guide outline an extended variety of positions of this flower may be outlined with ease. An ellipse outline placed in different positions coupled with shifting the center portion will enable one to form the flowers to fall or droop in any direction desired.

Simplicity is one of the first principles in this line of work.



The illustrations to the right will lend a suggestion for assembling two or more flowers in compact form.

When guide lines are drawn correctly in the first place as suggested by the dotted outlines, the subject is easily comprehended, and it becomes nearly impossible to make a mistake in the arrangement of groups.

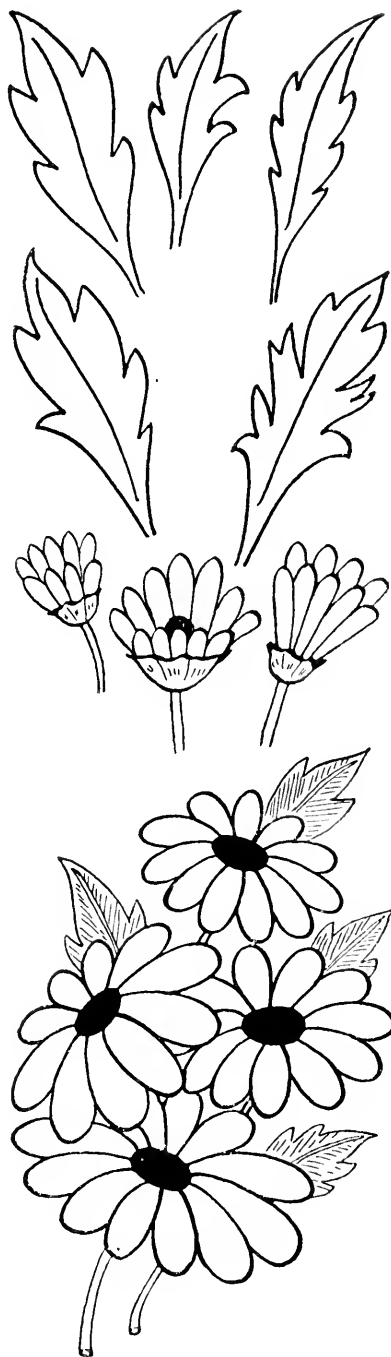
Notice every detail in the construction of each flower such as position, and form of each part.

LEAVES

Practice on outlining leaves and buds will be found an advantage, as being familiar with the form of leaves in outline will greatly help one in the use of brush and paint.

You should spend at least one hour daily in outlining single flowers and groups in different positions. Take frequent reviews in exercise drills whenever possible.

The lower group exercises will not be difficult if you have been faithful in practice on the first outlines.



BRUSH STROKE EXERCISES

Leaves and petals can be formed quite accurately by the brush stroke method and the accompanying exercises will give a good idea for rapid work.

Note how the brush strokes are combined in making leaves as suggested in illustration to the right. The first stroke is one sweep full length as shown by stroke number one. The second and third strokes are run as indicated. Leaves in all natural positions can be made in this way very rapidly.

The petals as shown in the white exercise strokes may also be made rapidly and very accurate. The two downward strokes when formed close together will produce upper and lower petals correct in form without any additional retouching. In painting a complete daisy flower, the card may be turned in easy position as you form the petals.

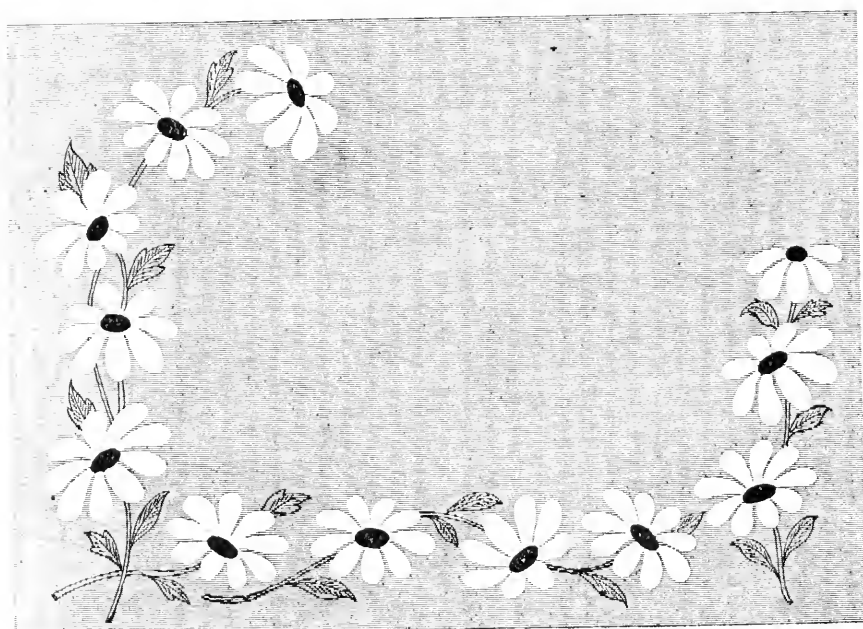
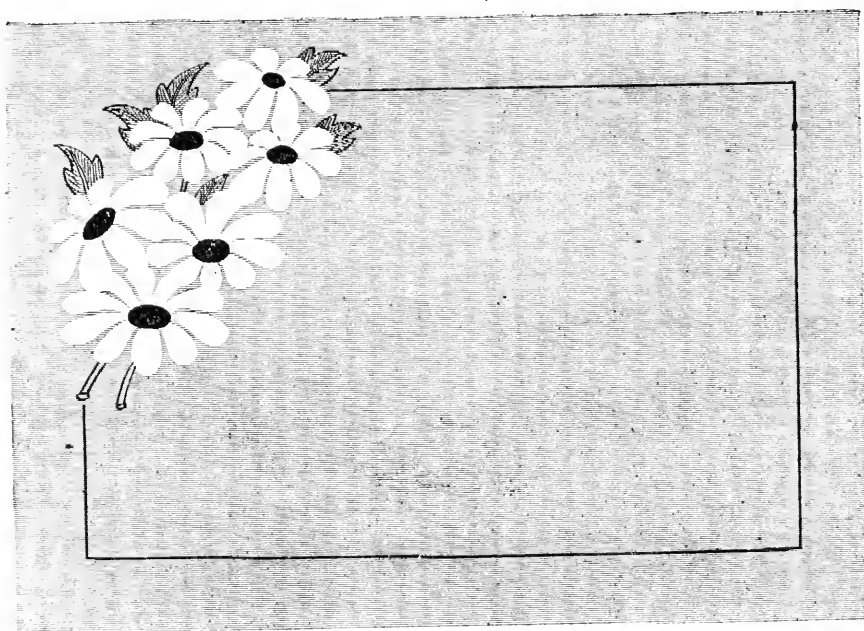
Suggestions for natural colors. White Daisy—Petals, pure white; center, yellow. Leaves, medium green. Stems, dull green.

When painting this flower in colors on colored cardboard the white petals should be painted first, then the yellow center as shown in lower part of illustration to the right.

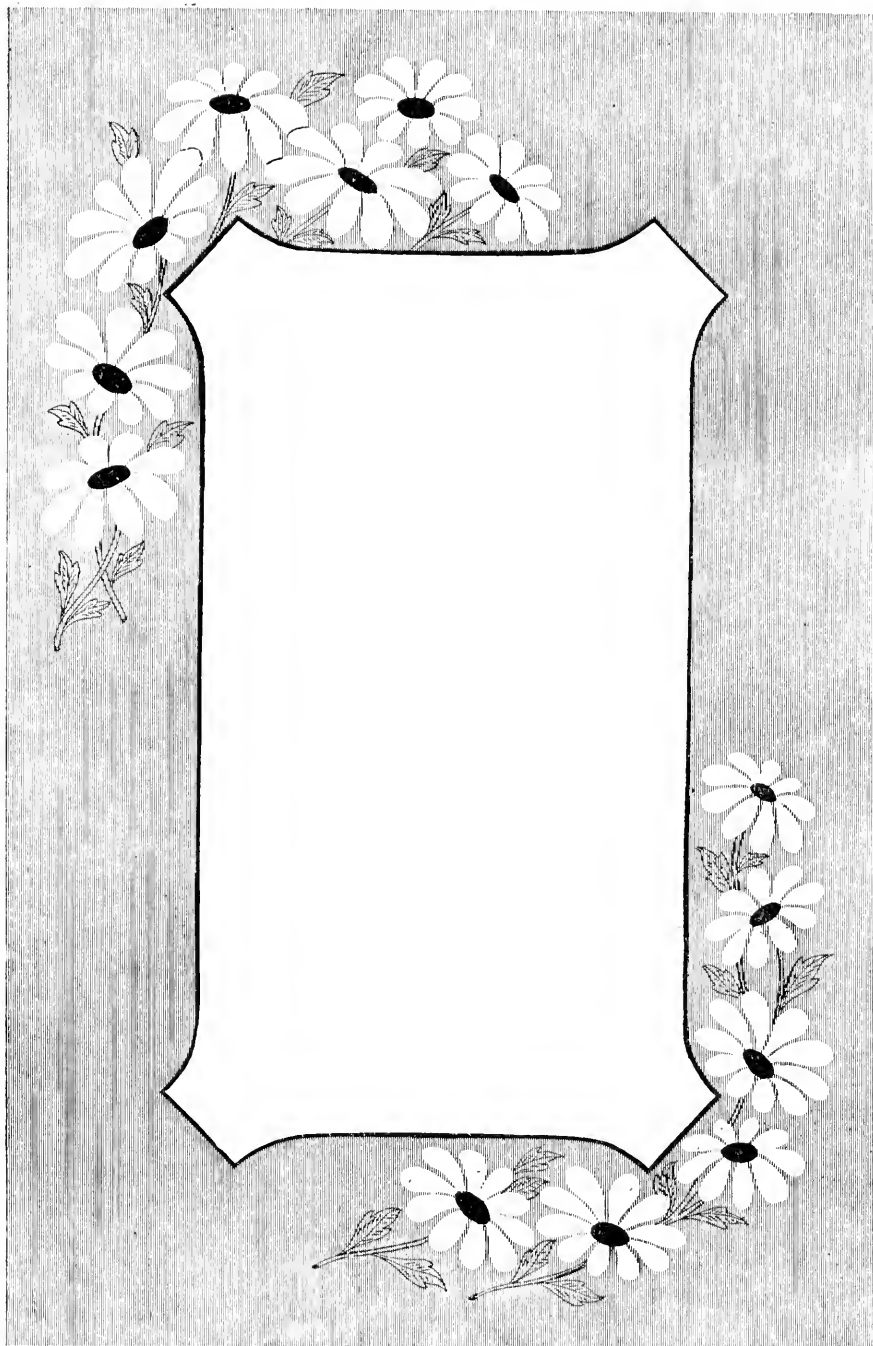
Keep the brush fairly well filled with paint. Dip paint often, but sparingly; this is better than taking too much paint at one time, and will assist you in painting the petals clear and distinct by two strokes of the brush.

Use Russia Sable flat brushes for flower painting and a good grade of water colors paints,—see page 132.





Suggestions for Show Card Designs.

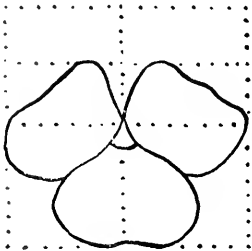
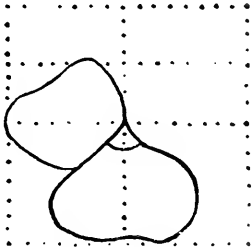
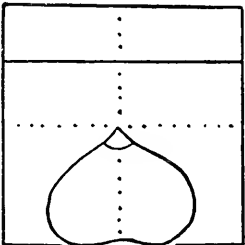
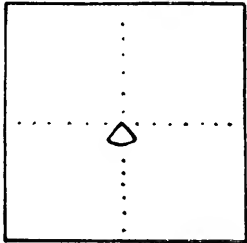
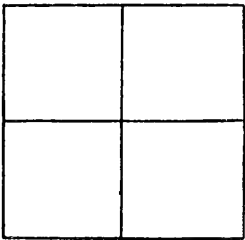


For further study on show card designs with Daisy flower outlines, see pages 64 to 70.

OUTLINE SKETCHING

For an easy method to outline a pansy flower with a lead pencil first draw a square, then run two center lines vertical and horizontal as shown in first illustration. Add the small strokes shown in the center of second square and run oval lines downward for lower petal and connect same as shown in third square.

Run a horizontal line in the center of upper half of square as indicated in third outline and you now have a guide to sketch the upper petals of the pansy quite accurately. Run outline for second petal upward and to the left and downward as shown in the fourth square. The third petal outline is run upward to the right and downward as indicated in the fifth square.

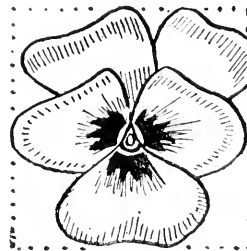
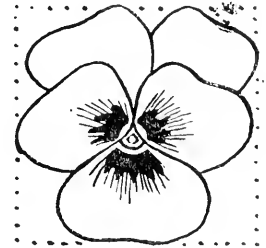
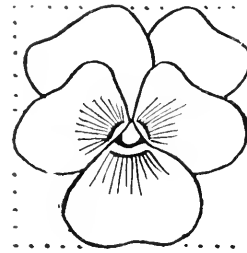
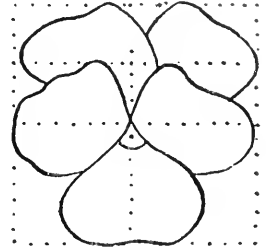
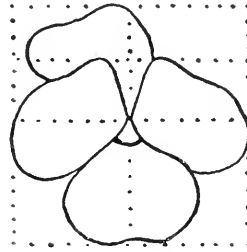


Begin outline for fourth petal at top of third petal and finish with outline of top petal to the right as shown in illustration.

The different stages of treatment of flower sketches in the three lower squares lend a suggestion for finishing the center of the flower.

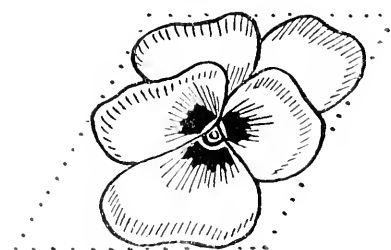
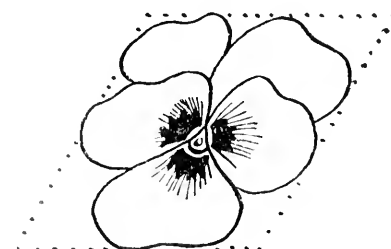
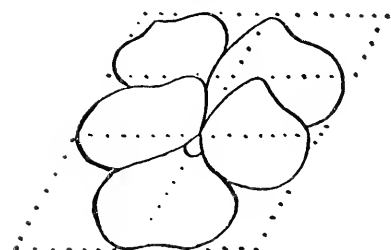
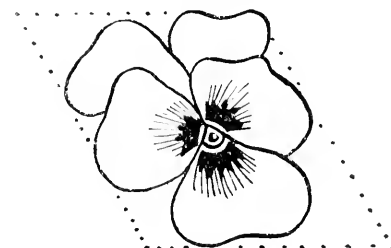
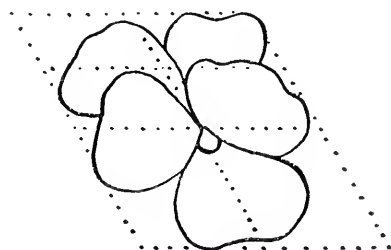
In outlining try to improve the form each time you practice. Do not be satisfied with your previous attempts, but keep on improving.

With a little experience and careful study you will find that you will be able to make true and accurate pansy sketches without the aid of guide lines or measurements. Outline guides are valuable for beginning, but not necessary when a fair knowledge of form and construction has been established.



Pansy flowers in outline showing different positions may be drawn in good form by using a tilted square guide outline with dotted sections as suggested in diagrams to the right.

Practice one exercise at a time and never pass to another outline until you see some improvement. Do one thing at a time and do that well as possible.

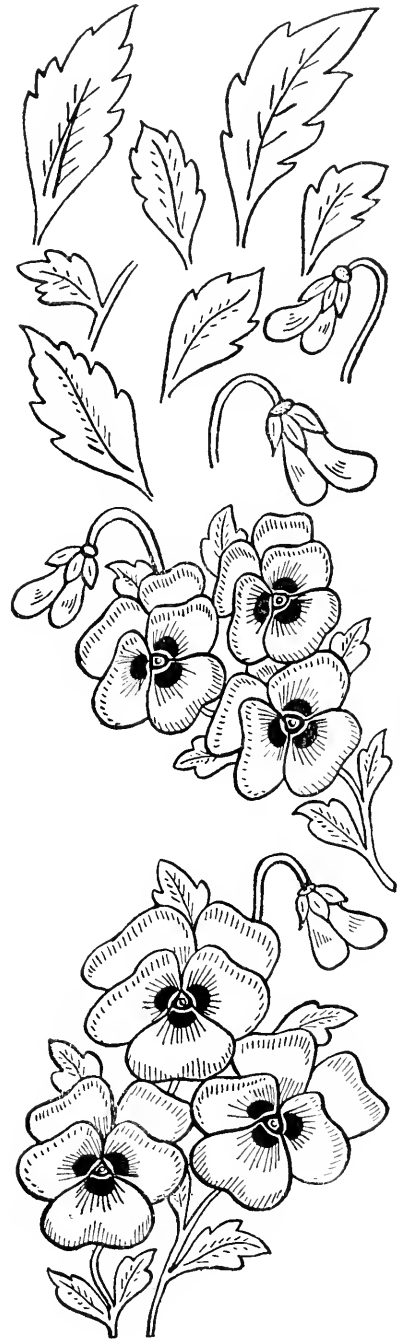


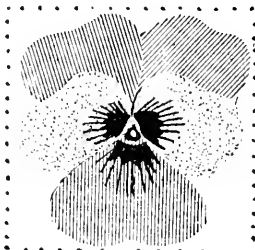
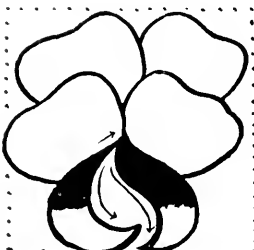
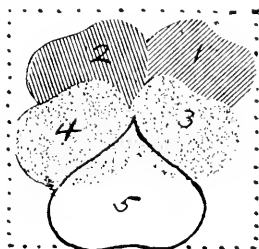
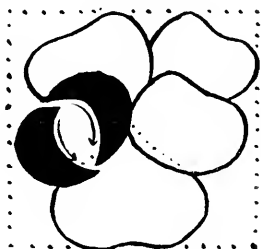
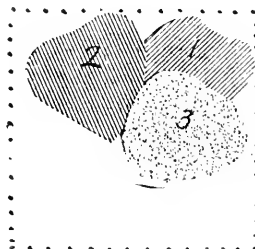
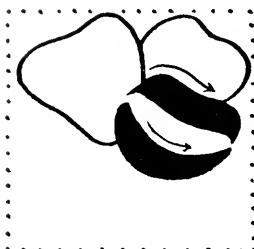
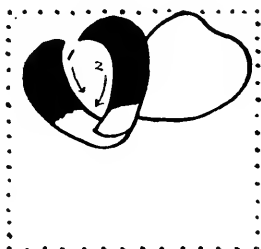
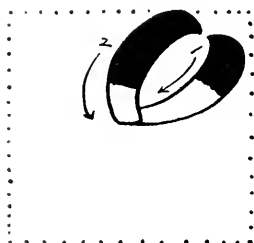
LEAVES

Make the center line or midrie an easy curve, and run outline of leaves and buds as suggested in illustration to the right.

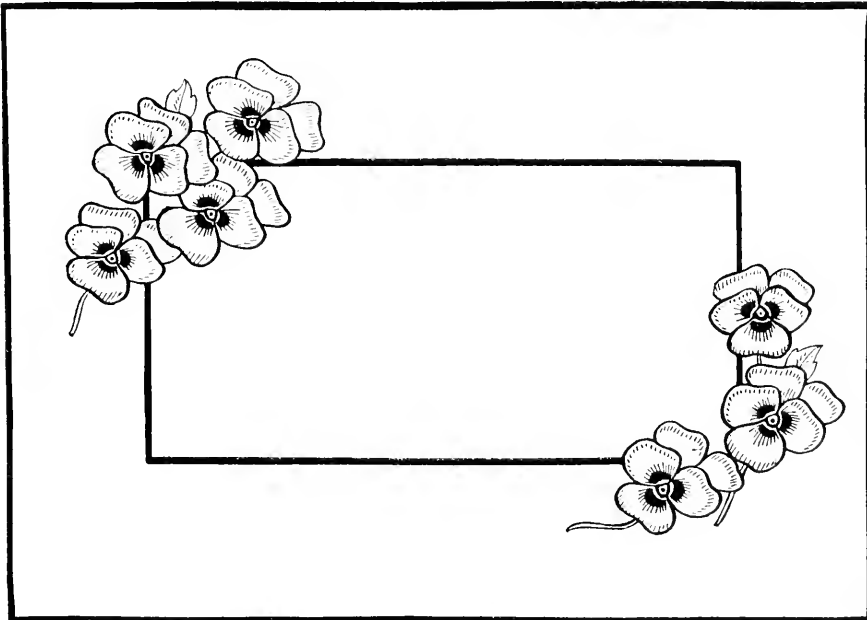
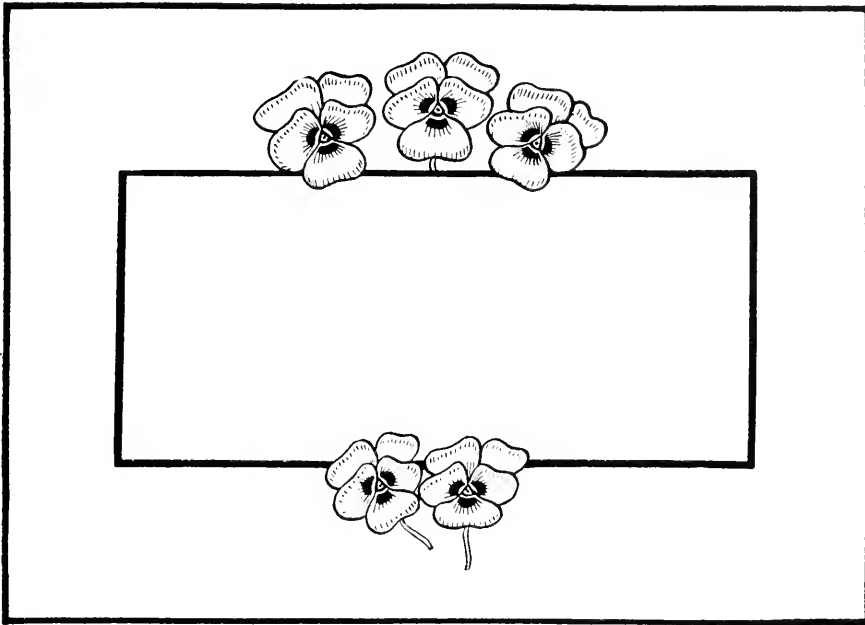
Practice on outlines of single flowers and groups in different sizes until you become acquainted with the construction and form of each flower in various positions.

It is important that you should study and practice on outlines and form of each flower until you can carry its form in your mind's eye at all times, even though it is not sketched on paper or cardboard. In this way you will soon be in a good position to paint any flower desired in color with the brush without any tracing or outline, except in some cases merely placing a dot showing the location desired for each flower on a design about to be finished. Russia sable brushes of the smaller sizes are the best to use for flower painting. See page 132.





In drawing pansies in outline with a lead pencil, we begin with the lower petal as shown in page 14. Painting pansies in natural colors with a brush we begin with top petal to the right and work downward as shown in above illustrations. The outlines to the left show the brush strokes in the make up of the flower, and the petals to the right show the order in which they are finished. For painting, use Russia sable flat brushes 1/16, 1/8, 3/16 inch wide and begin at top as indicated and work downward. The top petal should be a light purple tint which is made by using white paint with a touch of purple. The second, third and fourth petals should be either a stronger or lighter color toward purple shade and the lower petal of a light tint. Finish center neatly in purple with a touch of red and white. There is no end to combinations of color, the main thing is to bring out neat contrast. Various tints of yellow, white, and purple can be used to good advantage in painting the petals of pansies.



SUGGESTION FOR SHOW CARD DESIGNS.

Practice on flower outlines in different sizes until you become acquainted with the construction and form of each flower in various positions. Paint in each flower outline in colors with a brush and finally you will be able to paint the flowers complete without using the outlines for a guide.

Suggestions for natural colors, Pansy Flower, colors varied. Petals, purple tint, dark red, white, purple and yellow. Leaves, two shades of green—light and dark. Center, touch of purple, yellow, white and red.

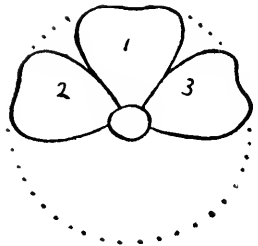
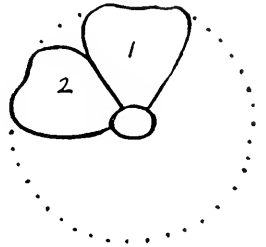
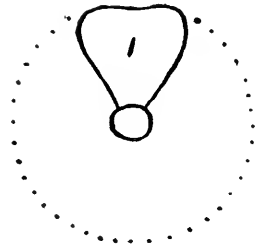
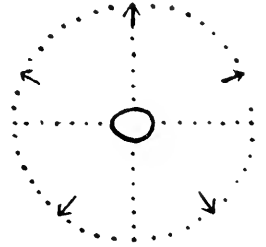
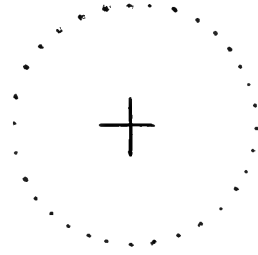
For further study on show card designs with Pansy flower outlines, see pages 71 to 81.

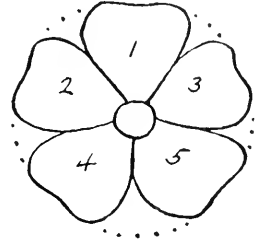
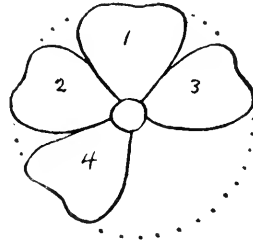
WILD ROSE

—Pencil outline sketches—

In beginning, first draw a light line circle for a guide same size as shown by the dotted outline to the right. Draw a small circle in center and tick off circle outline in five equal spaces as suggested in second circle outline. The small arrows show the position or indicate the outside center of each petal.

In sketching the first petal, begin at small circle and run line to the left upward to dotted outline with slight curve and downward to small circle in center as shown in the third dotted outline. Begin upward line of second petal from line of first petal and run with slight curve to dotted circle, then downward and around to small circle in center. The third petal is the same as the second petal, only in opposite position and in sketching this petal you simply run pencil line to the right and downward as indicated in fifth dotted outline sketch.

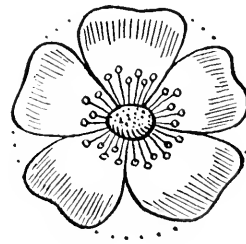
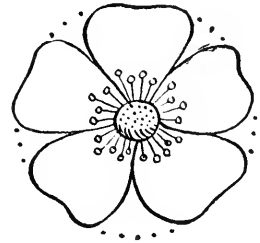
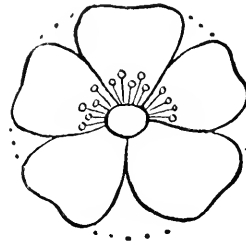


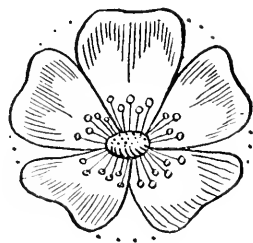
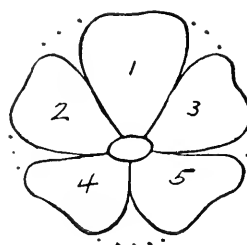


Outlining the fourth and fifth petals will be quite simple to understand as suggested by the two upper outline sketches to the right.

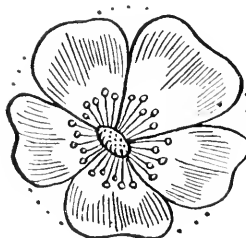
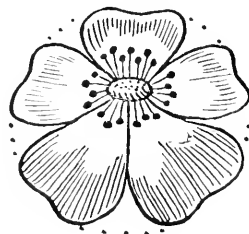
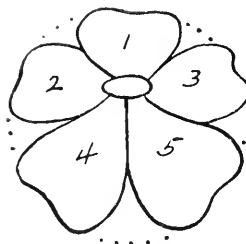
Wild Rose flowers being simple in outline and having very distinct petals and well marked centers, are more desirable for rapid ornamentation than the double or treble triumphs of the florist.

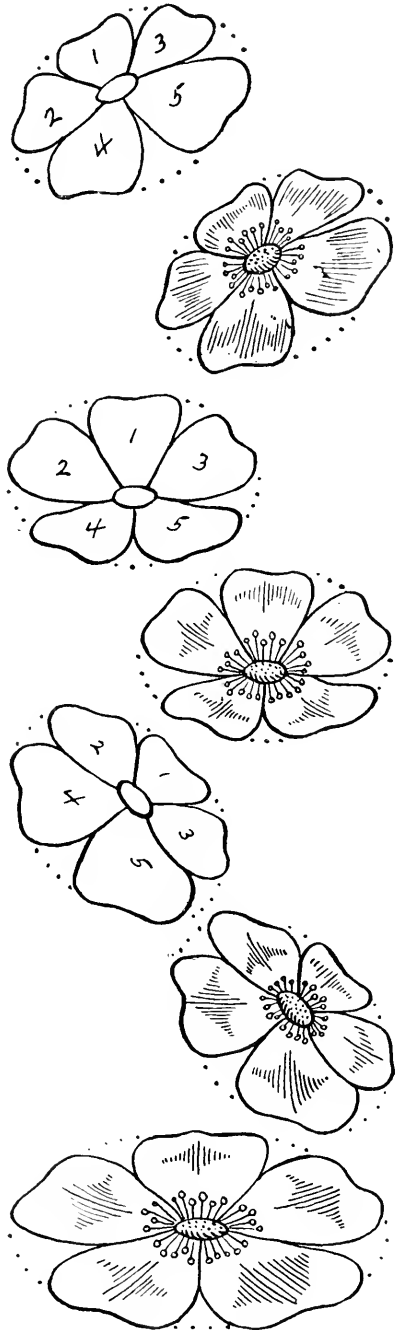
The three lower sketches to the right show how the center and petals of this flower may be treated when drawing in simple outline.



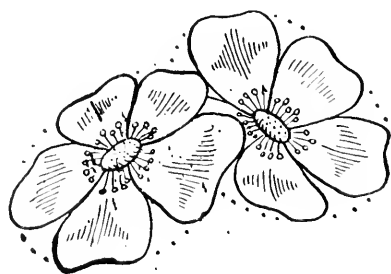


The student having some knowledge of outlining flowers of this variety, may now begin to make a slight change in form of the flowers by merely placing the center portion of flower in an upper or lower position and running sketch line of petals to dotted outline as shown in accompanying illustrations to the right. The varied and graceful forms that can be quickly made in different combinations and the simplicity of this work will be found interesting to all energetic show card writers.





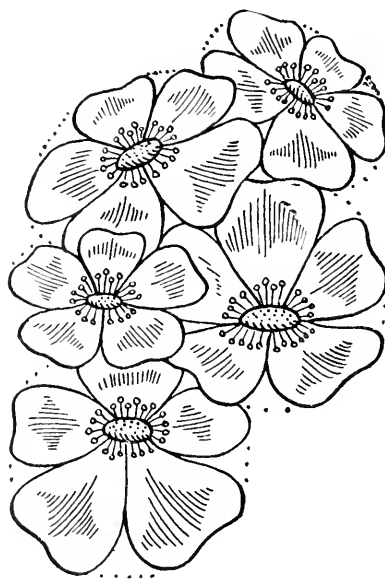
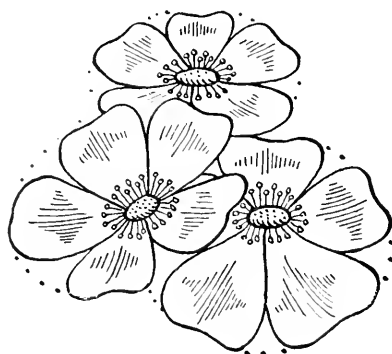
It will pay you to improve every opportunity to cultivate originality in flower painting and designing. These outlines are merely given as a basis to help and suggest the form and make up of different positions of single flowers which may be combined into quite elaborate designs. Study carefully every effect and strive to represent them in practice.



In flower groups each detail should be worked out in such a manner as to produce an artistic combination. In beginning, more real benefit can be derived from studying simple outlines, than from the study of elaborate subjects.

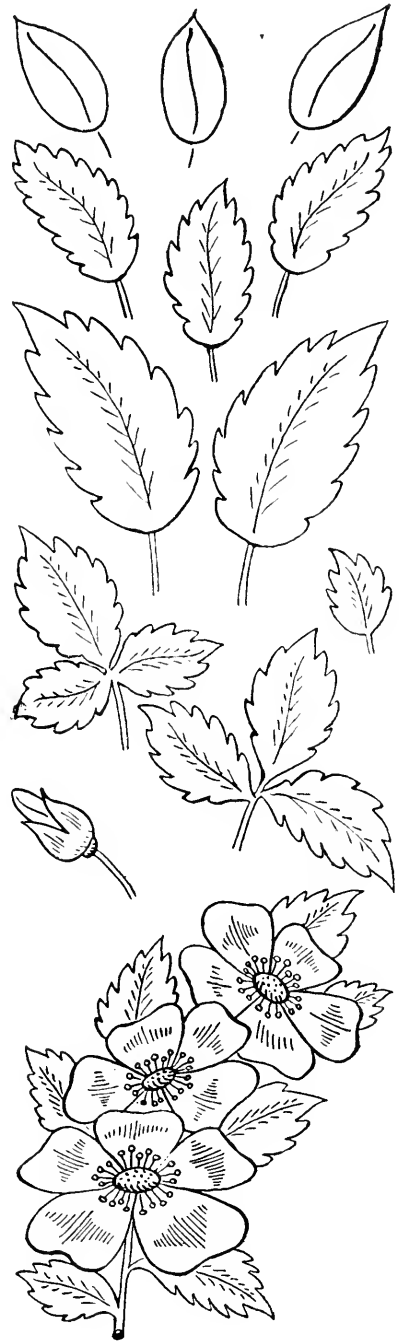
Try to arrange your flower designs so they will look attractive,—something that will look really difficult, but yet simple to make.

With a fair knowledge of outlining flowers with a lead pencil one will be in good position to make rapid progress with brush and paints in producing an endless variety of beautiful designs in natural colors.



Outlining leaves can be done quite easy. The accompanying sketches to the right will lend a suggestion for quick results.

Considerable taste and originality may be expressed in the selection and position of single flowers in groups, etc. Very ingenious designs may be created in floral arrangements for display signs and show cards.



The exercises to the right show how leaves may be made by the brush stroke method. Clean and accurate work in colors can be done in this way.

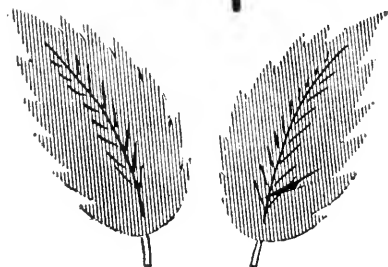
Brush stroke work in forming leaves and also in flower painting with flat sable brushes of the smaller and medium sizes is a time saver.

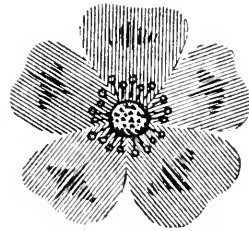
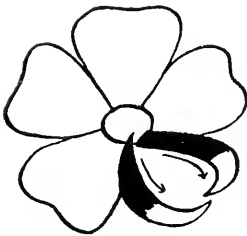
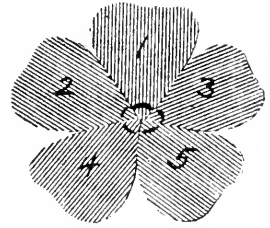
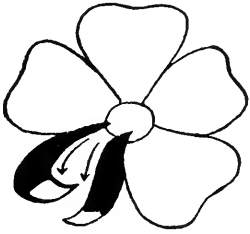
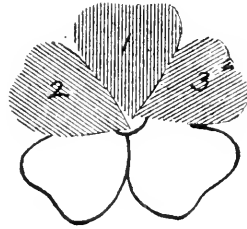
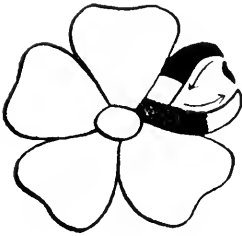
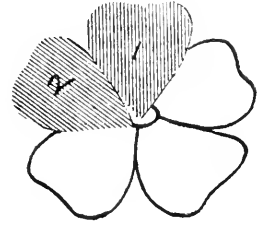
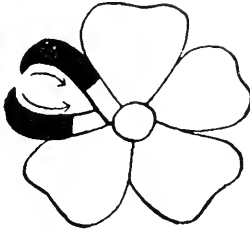
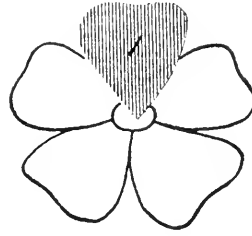
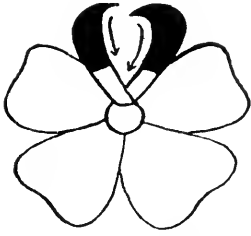
MIXING COLORS AND TINTS

A contrast is effected by placing two colors that are opposite to each other in effect, and to harmonize them is knowing what color to use to tone them down. The following will give an idea for producing tints mostly used in flower painting:

Yellow and Blue produces Green.
 Yellow and Red produces Orange.
 Red and Blue produces Purple.
 White and Red produces Pink.
 Blue and Red produces Violet.
 White and Yellow produces Cream.

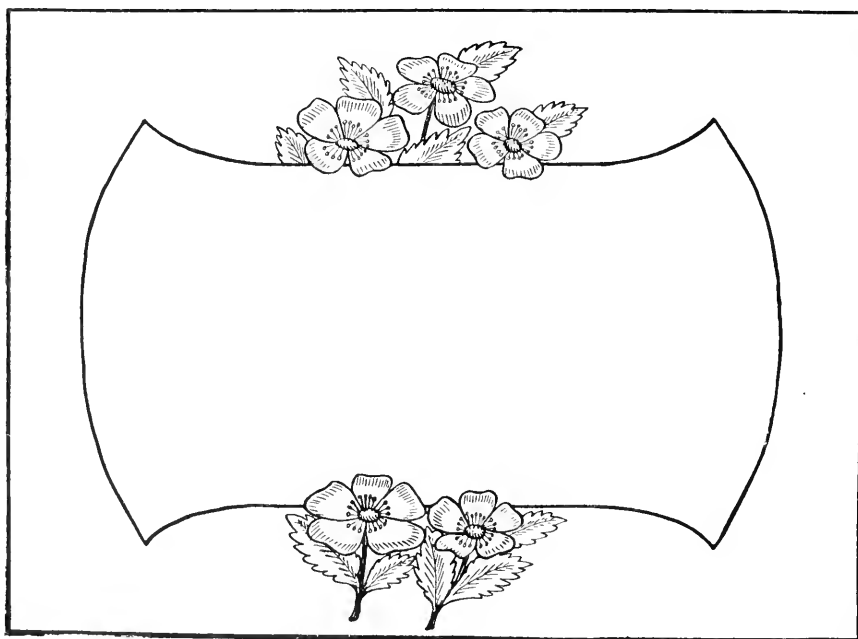
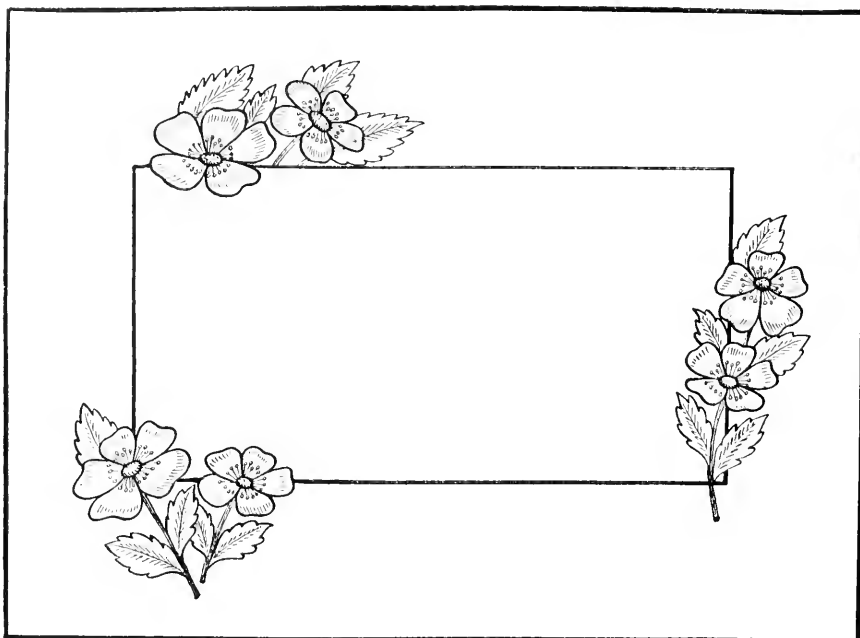
The above colors may be blended to make any required tint or shade.





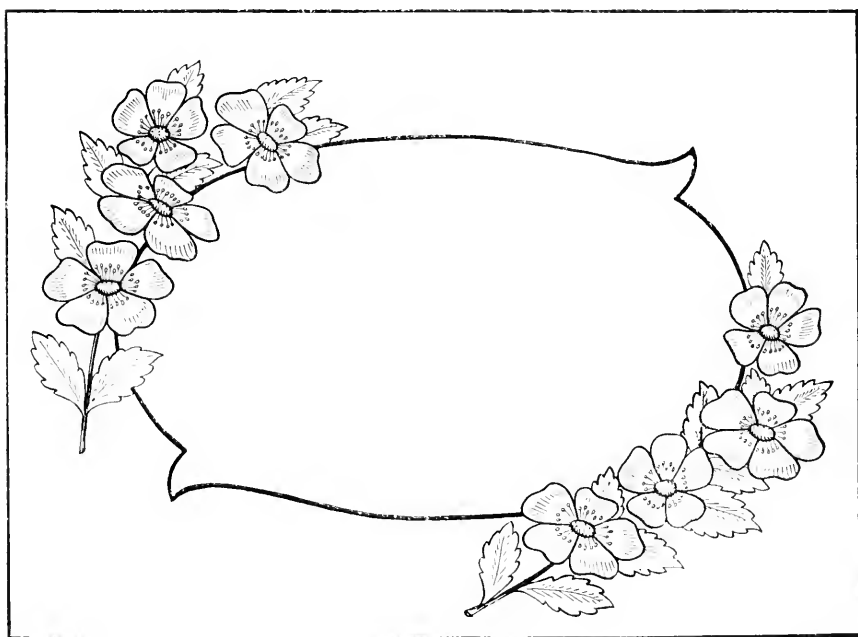
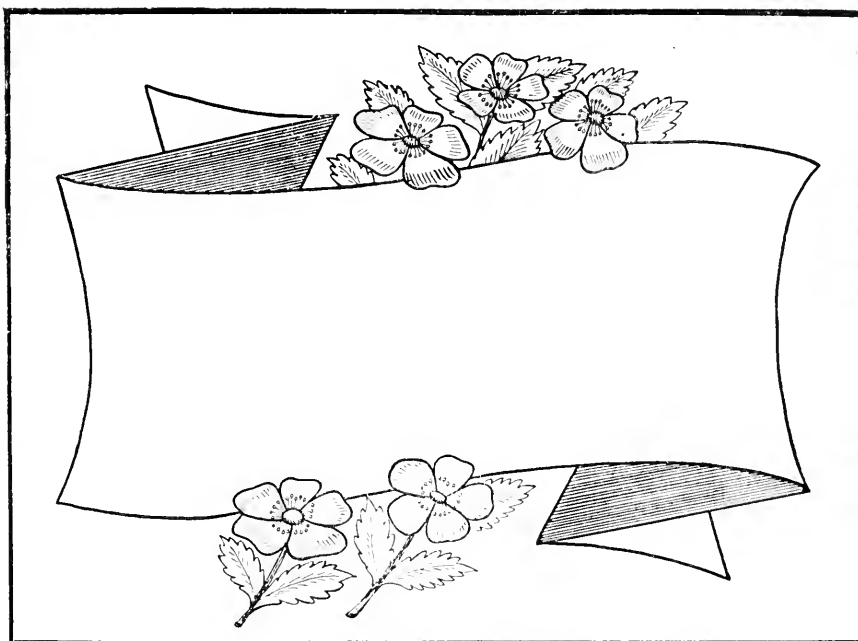
In painting the Wild Rose flower in colors, always begin with the upper petal and work down. The upper petal to the left, second, and the upper petal to the right, third, then the two lower petals. The brush strokes in above illustrations to the left show the direction of each stroke, and the illustrations to the right show the order of painting each petal.

Suggestions for natural colors, Wild Rose—Petals, three or four shades of light red. Center, light greenish yellow with touches of red and white. Leaves, two shades of green. Stems, medium green.



SUGGESTIONS FOR SHOW CARD DESIGNS.

The best way is to mix your tints and try them on a separate piece of cardboard before beginning to paint these flowers on a finished design.



For further study on show card designs with Wild Rose flower outlines, see pages 82 to 85.

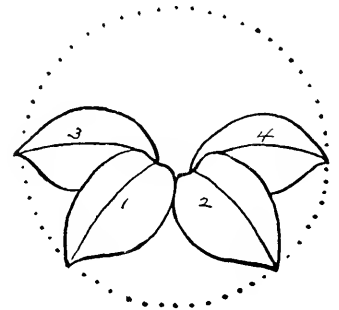
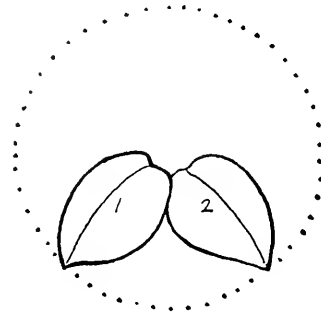
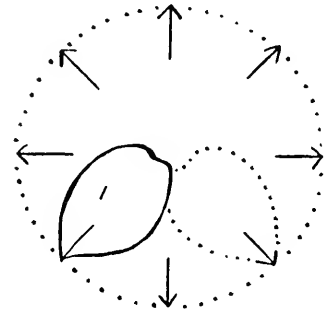
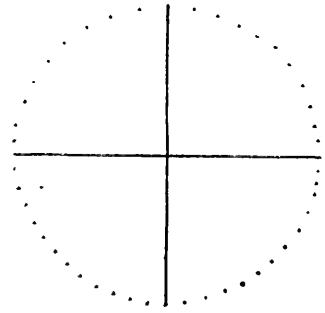
EASTER LILY

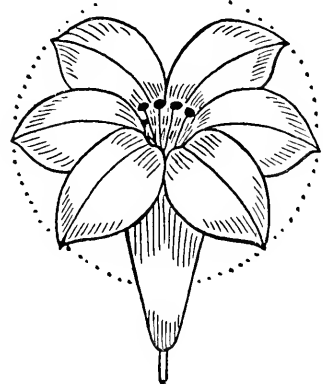
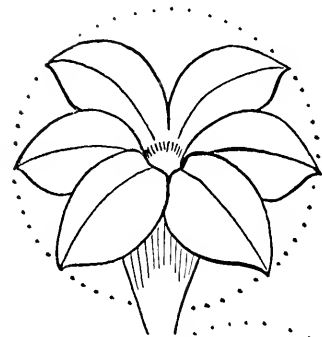
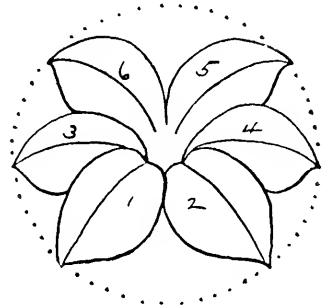
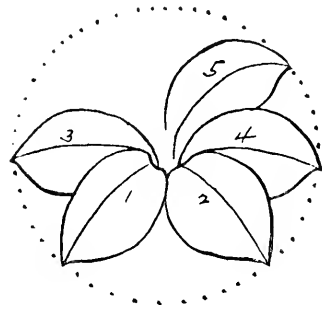
—easy method for outlining—

The familiar form of a circle serves as a guide outline in sketching this flower quite true in outline and well balanced in form.

First outline circle with lines through center as shown in dotted outline to the right, then divide circle in equal spaces for a guide in locating the outer tip of each petal. The Lily is formed with six petals. Begin outline of the first petal at center of circle by running center line of petal downward and add right and left curve lines as indicated in the third circle outline. The third and fourth petal outlines added as shown in fourth dotted circle.

Train the mind to clearly picture outlines, the eye to plainly see, the hand and muscles will soon get familiar and under easy control.





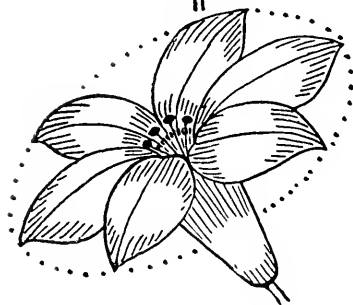
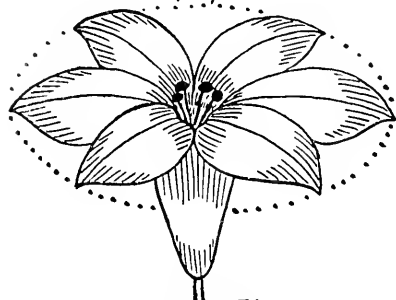
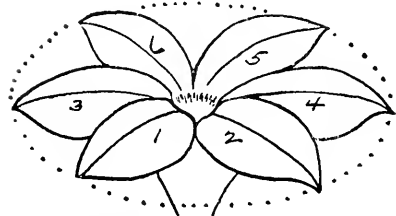
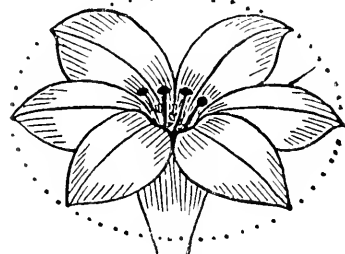
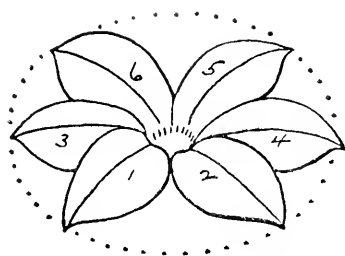
The two upper dotted circle sketches show the fifth and sixth petal outlined in proper position.

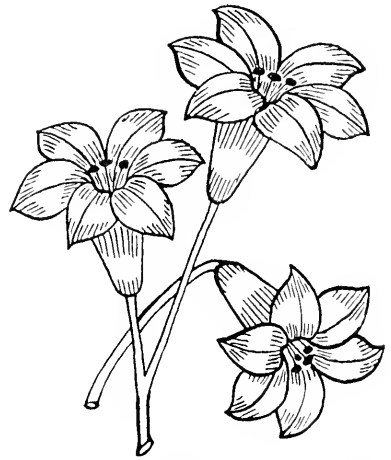
The sketches in the lower dotted outlines show how to finish the center of flower, petals, etc., when drawn in simple outline.

It is excellent practice to make several pencil sketches and select the best one, or better still, make another one containing the good points of the first outlines.

Many different positions of the Lily flower can be easily outlined by using an oval outside sketch similar to the dotted outlines to the right. The oval outside sketch line may vary in size and shape but the petals can be drawn so that they will appear neat and uniform.

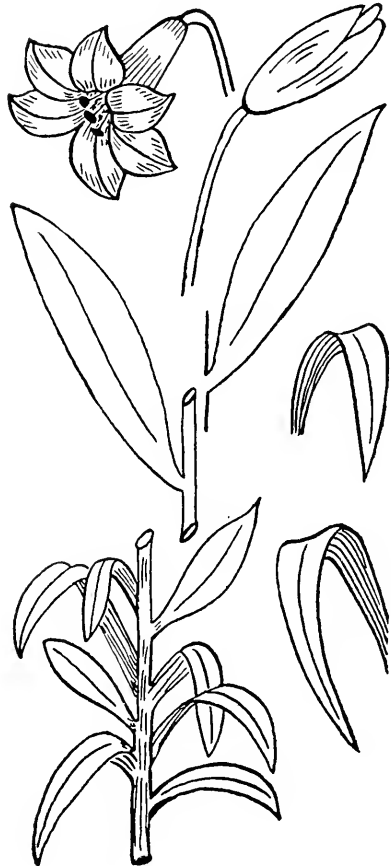
Learn to see things as they appear to the eye. Care and perseverance are two qualities you need to possess. They are the keys that unlock the difficult places in ornamental work as well as all other things of life.





Contrast in form is the beauty of group flower painting. The easy and natural positions with one another make a pleasing effect when used in connection with a well balanced show card design.

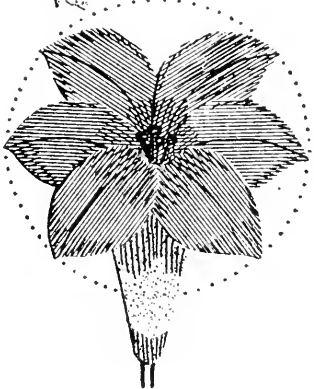
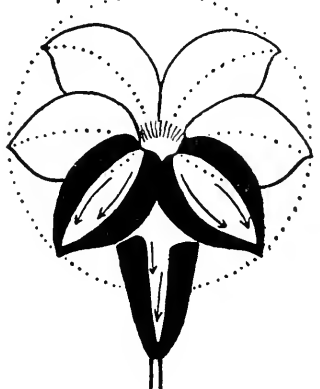
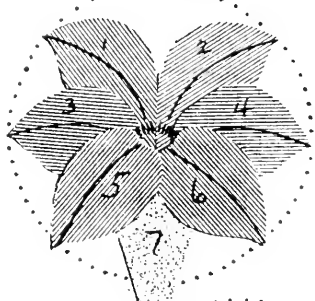
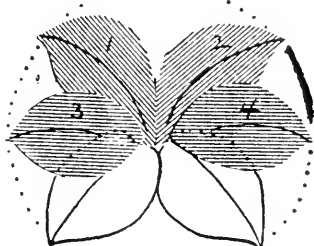
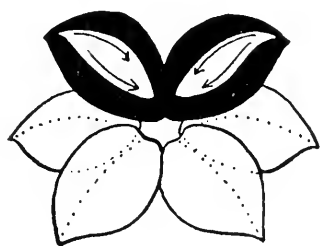
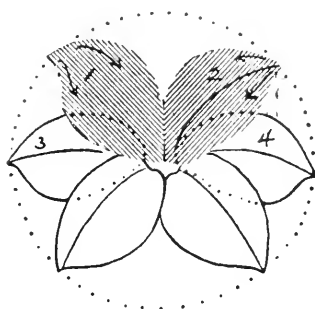
The lower portion of the illustration to the right will give a good idea for outlining leaves, etc.



The brush stroke exercises to the right show how the leaves in different positions can be made quite rapidly. Two shades of green paint will produce a very neat effect in forming the leaves.

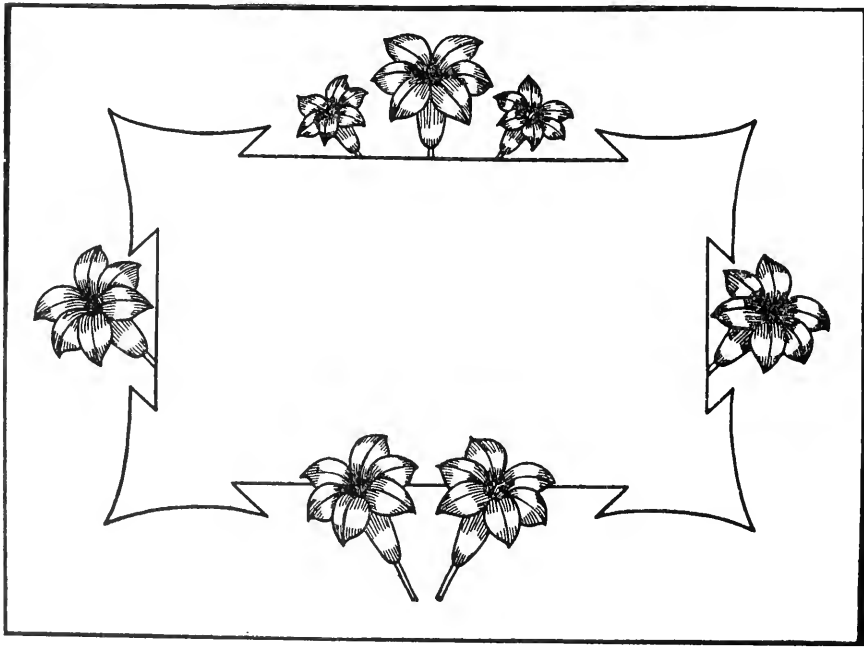
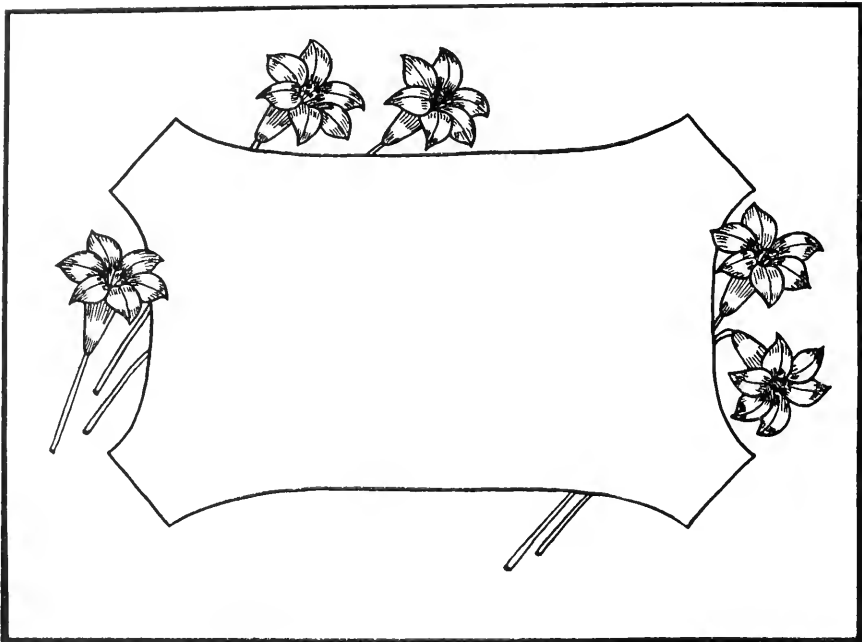
To be successful in rapid flower painting, every stroke of the brush must be directed to a definite purpose, otherwise the hand and movement of stroke will not produce the desired effect. Practice on any one stroke or component part of flowers should be repeated with care and accuracy. Each effort should be subjected to criticism and an intelligent effort made for improvement in succeeding practice.



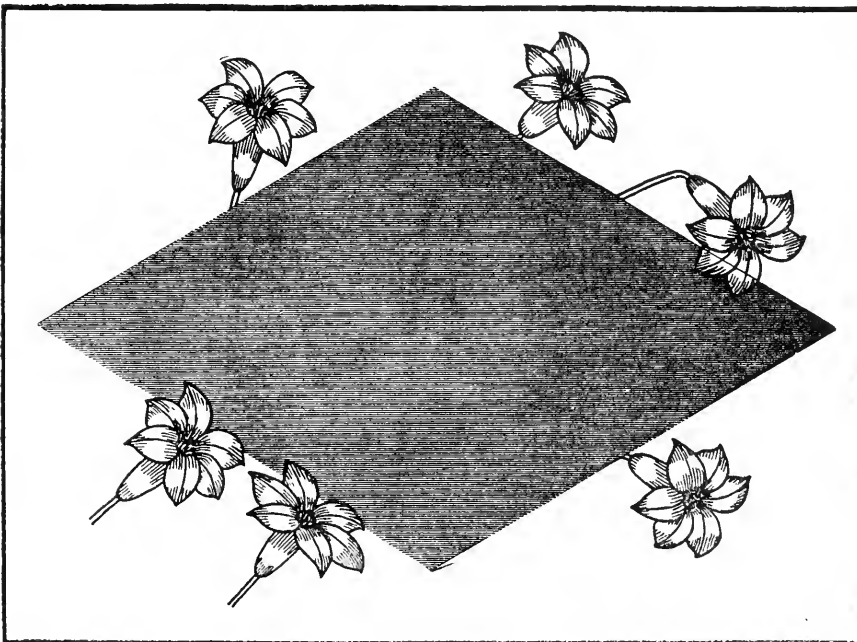
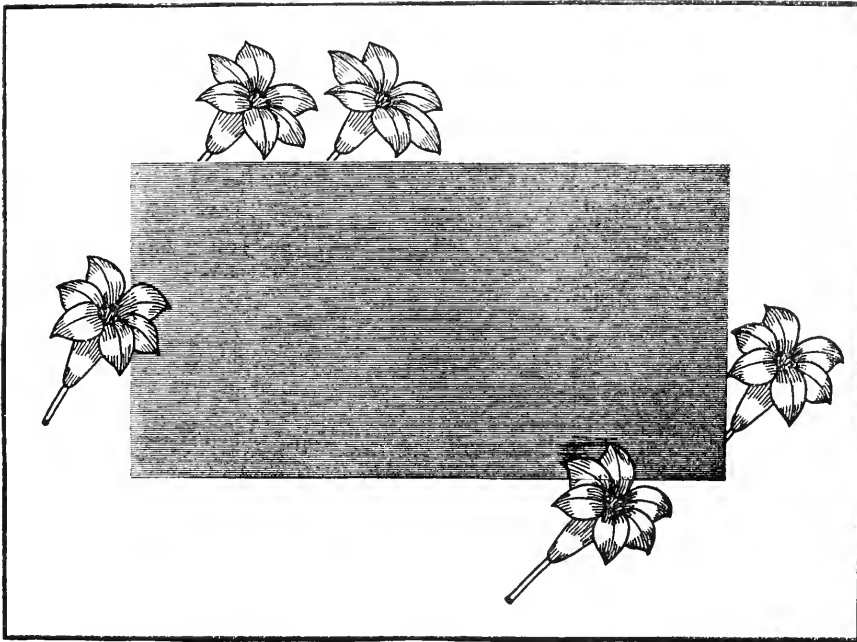


The above illustrations show a simple method for painting the Lily flower. Begin at top and finish each petal as indicated. Keep your brush well filled with paint. The paint should be rather thick but free flowing so as to cover well and form each petal clear and distinct without showing broken edges. The chief secret for becoming proficient in Flower Painting is to closely criticize your own work and strive to improve all weak points. Always keep on the lookout for improvement. Close observation will help you wonderfully.

Paint the petals of the Lily pure white. Center stems, light green and yellow. Leaves and stem, two or three shades of green.

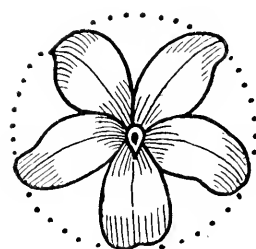
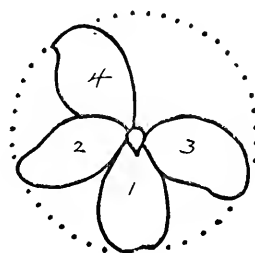
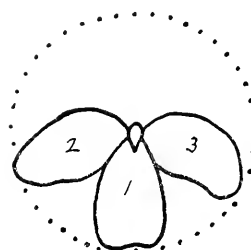
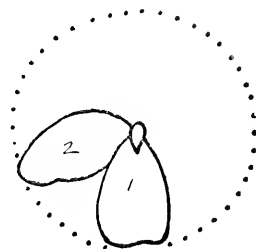
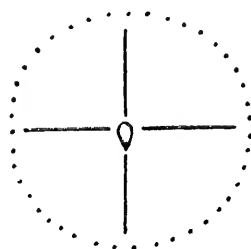


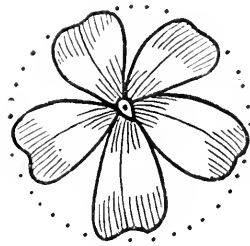
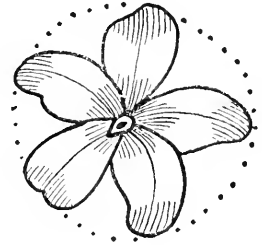
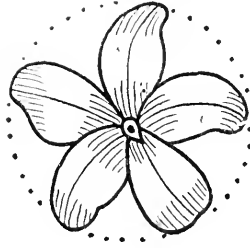
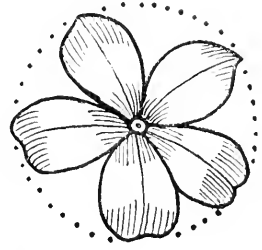
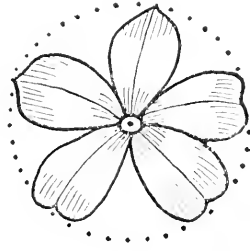
Flower and show card outlines.



For suggestions on arrangement of the Lily flower and various designs, see pages 86 to 89.

The exercises to the right show an easy method for outlining Violet flowers. In pencil outlining aim to sketch the petals rather irregular within circle guide outline. Work from center and outward.



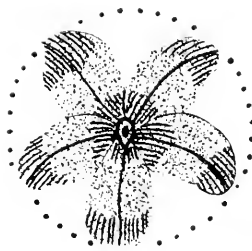
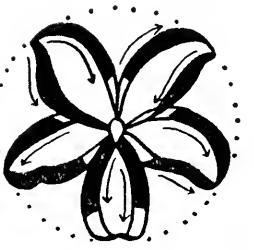
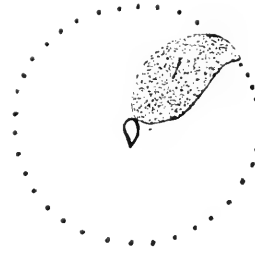


Practice on outlining violets in different positions. Raising or lowering center point in circle outline guide will enable one to sketch this flower so as to droop in any direction desired.

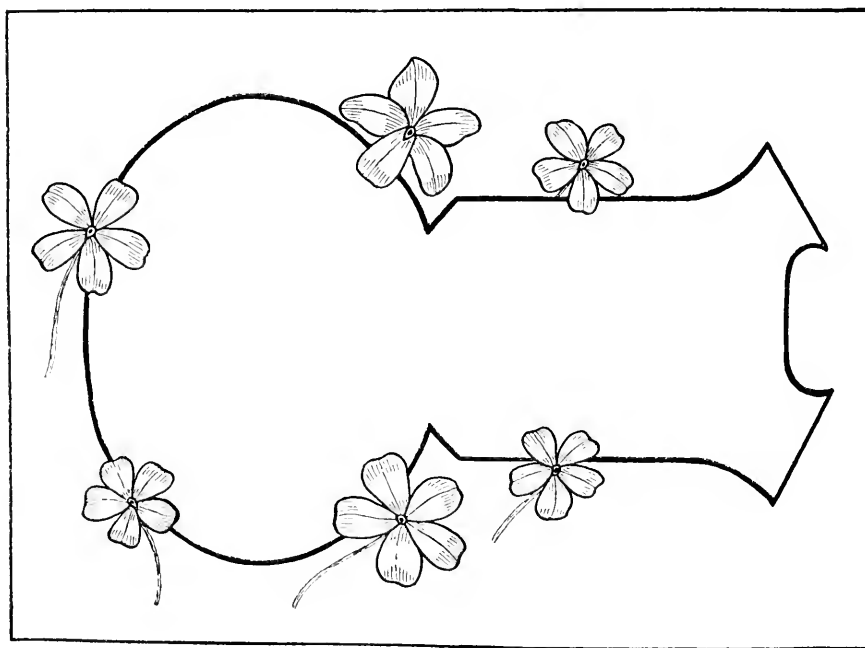
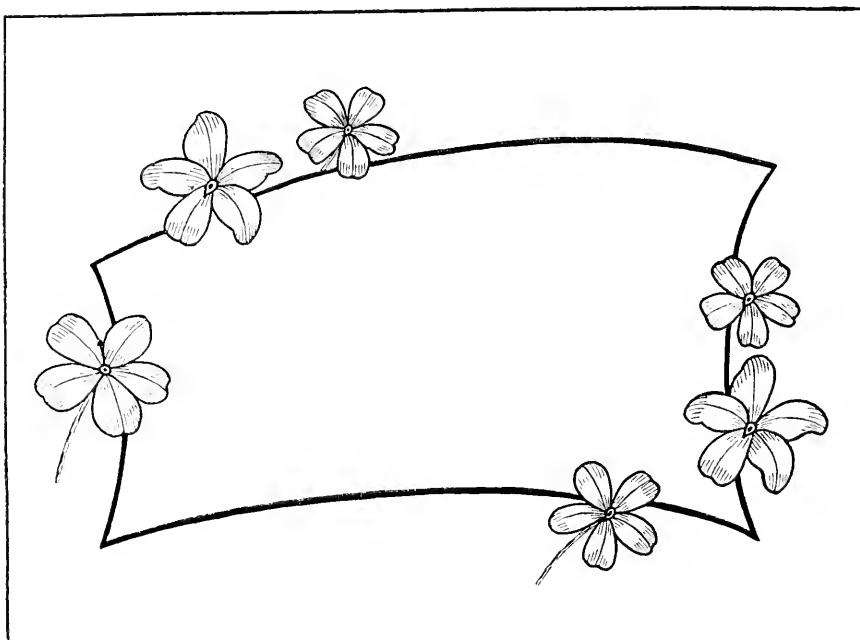
In sketching leaves first run center line, then run outline of leaf as indicated.

Practice carefully on single flower outlines, buds and blossoms, then combine them in groups. Violet flower designs can be made very compact and when painted in colors always present a neat and dainty appearance.



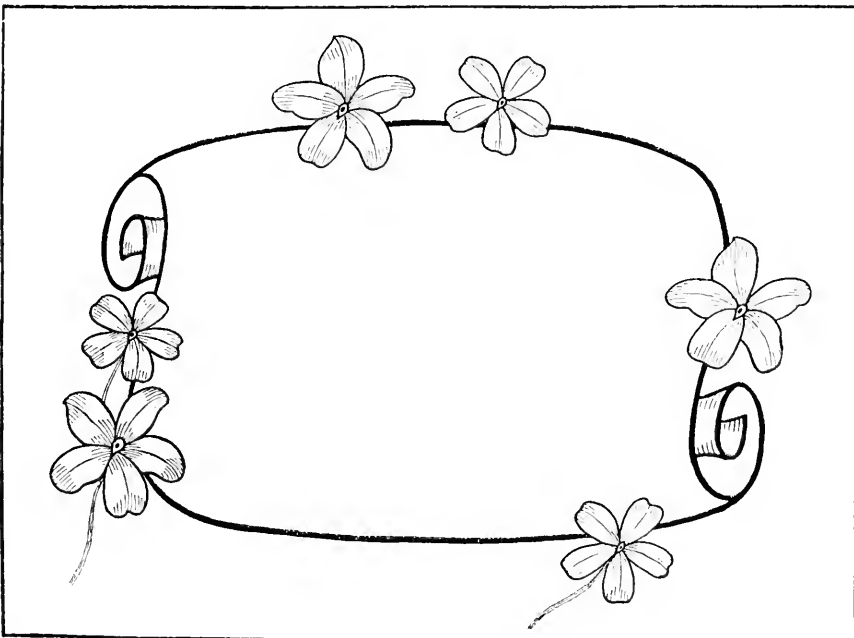
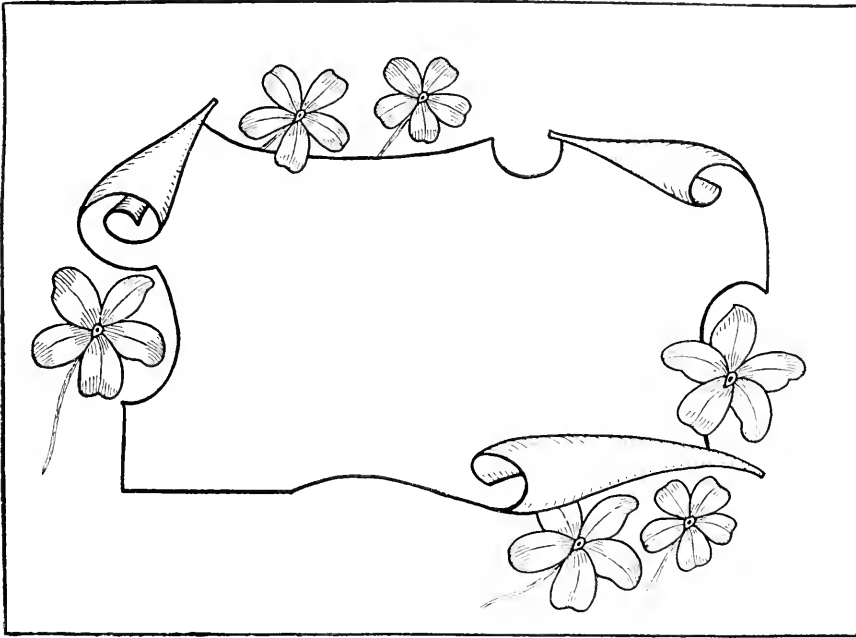


In painting Violet flowers, begin with upper petals as shown in above exercises. Each petal can be made complete by two brush strokes as indicated. White paint with the addition of purple will enable one to produce a great variety of tints for painting violets in any depth of color desired. Suggestions for natural colors; Petals, deep purple and tints toward white; Center, touches of white and red; Leaves and Stems, two or three shades of green.



Outline Suggestions for Show Card Designs

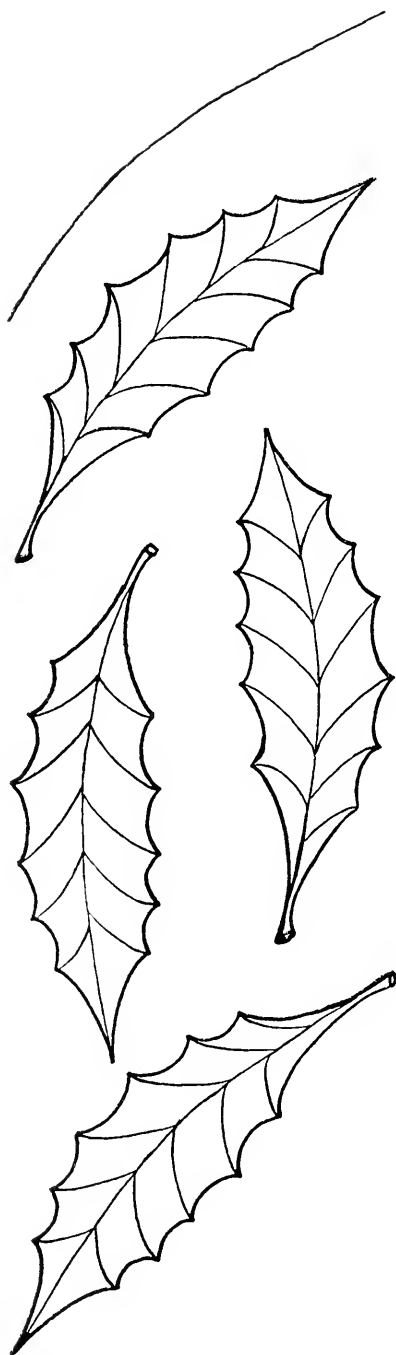
In forming petals of different flowers by the brush stroke method, the aim should be to cultivate freedom and accuracy of movement and get effects with the least work.



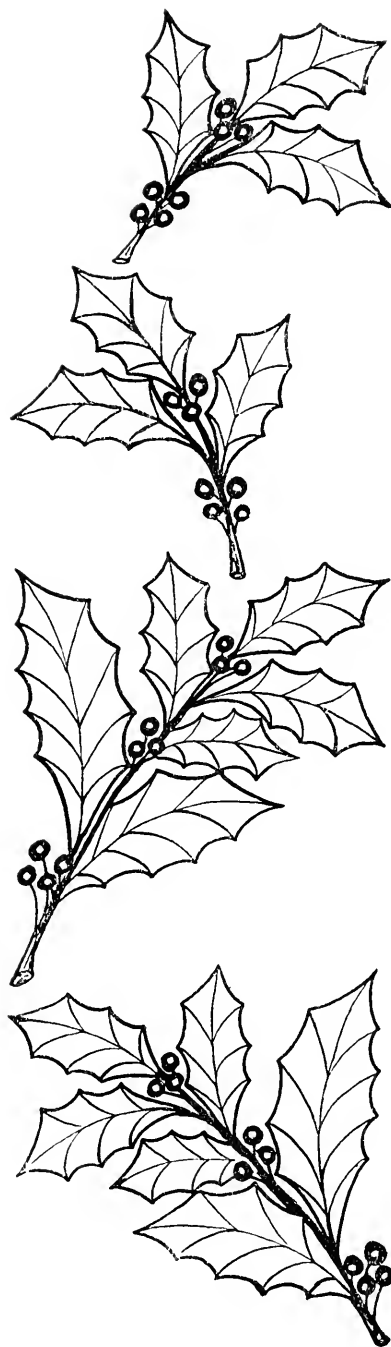
Scroll and Flower Outline Suggestions

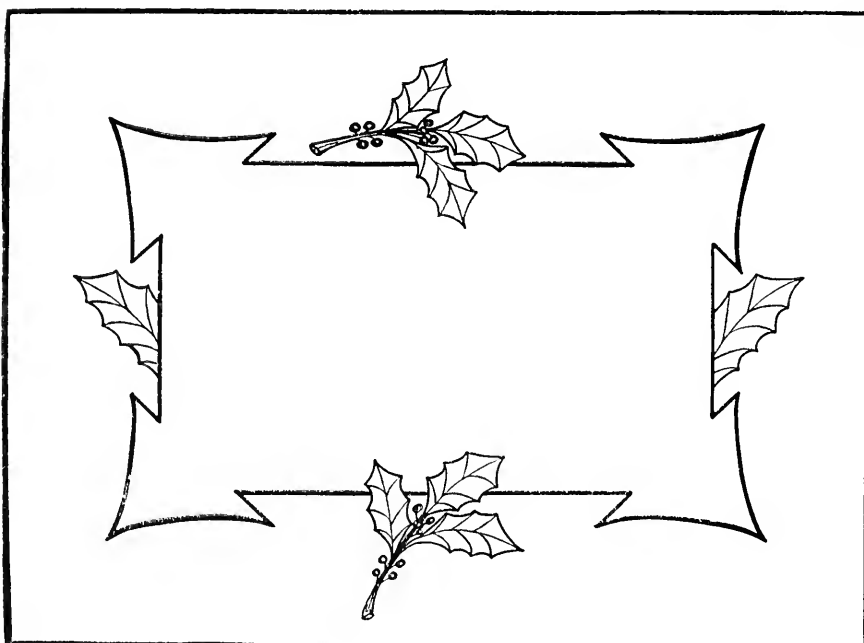
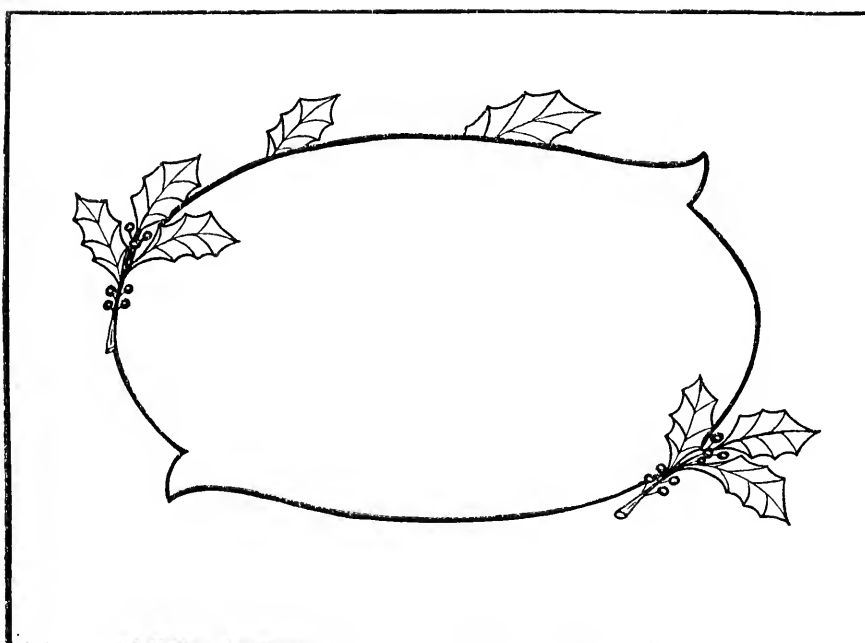
Practice on arrangement of single flowers and groups of same in connection with a simple scroll or background design.

In outlining leaves, run the center line or midrib an easy curve upward and run outside outlines downward from top of center line in easy short curves, then add veins from center line outward to points of leaf as indicated in illustration to the right.

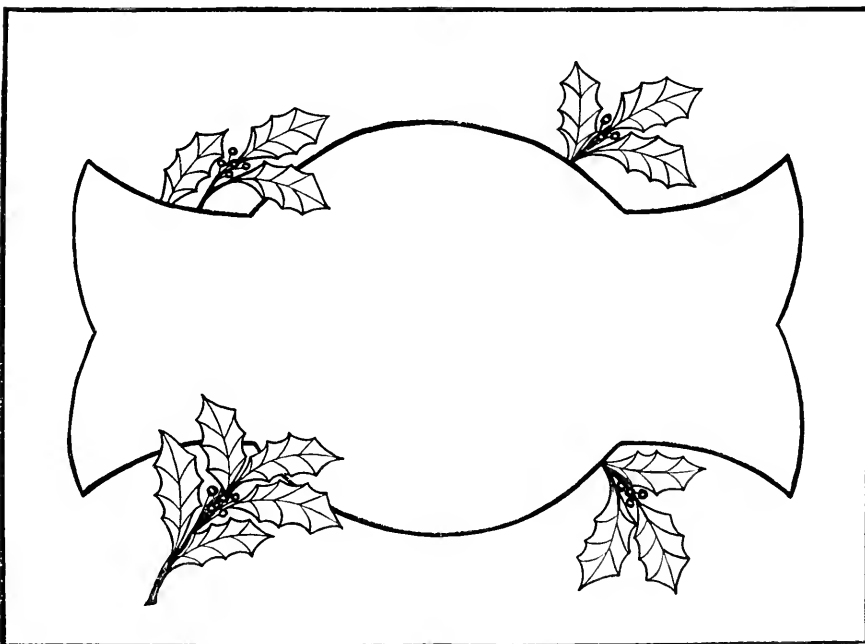
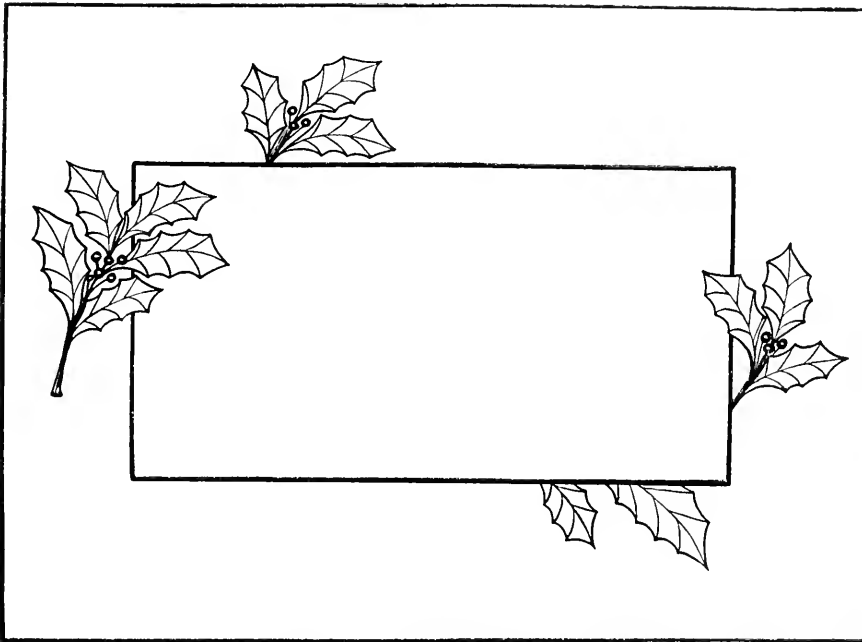


Practice on combining two or three leaves with stems and berries. With careful observation the most complicated series of branches and foliage becomes simplified and their representation comparatively easy, both in pencil outlining and also in colors with brush and paints. The leaves can be made rapidly by running center in one brush stroke and outside edge in slight curves showing points of leaf without lifting the brush. Leaves and stems, two or three shades of green. Berries, bright red.





Simple show card outlines with tinted background can be made very effective. Dry colors may be used for tinting. For neat and delicate background tints an Air Brush is the best to use.



Show Card Suggestions

For cutting out uniform background patterns, see page 96.

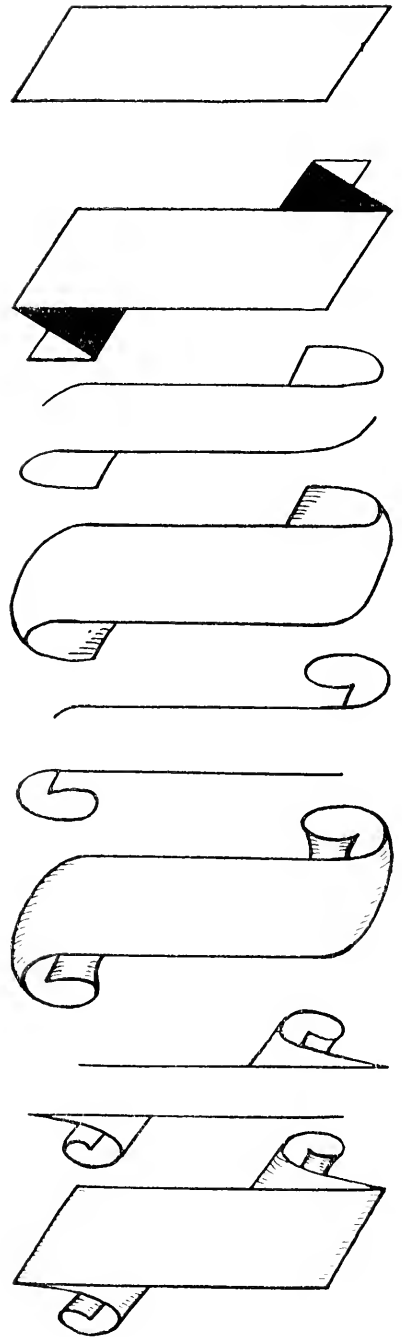
SCROLLS

The exercises given in this and following pages show a variety of scroll designs most frequently employed in show card work. For proficiency in general scroll designing, all designs should be practiced free-hand with a lead pencil, ball pointed pen and also with a medium size lettering brush. When using the brush, be sure to have the paint in good working order, rather thick but free flowing so as to make full clean cut strokes without retracing. Nothing equals the first brush stroke for neat work.

Red Sable round show card brushes will give good results in scroll outlining.

The lines of scrolls should be free and graceful. There is a certain freedom and exactness in simple scroll work that will be interesting and valuable for an endless variety of new and elaborate designs for the ever improving taste of the public.

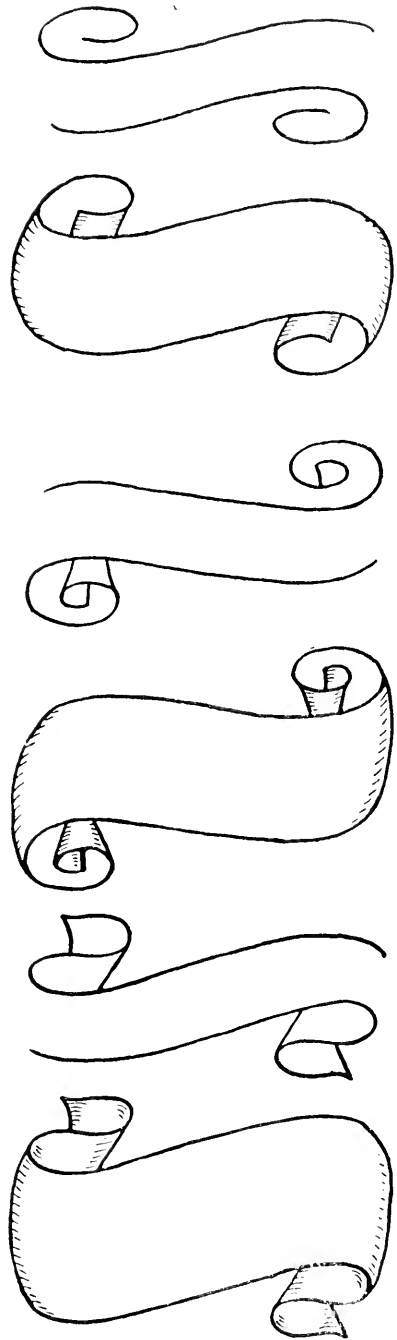
The card writer interested in scroll work must learn to draw in a free and easy manner anything in a straight, horizontal, perpendicular and oblique lines, and afterwards graceful curves. Study and practice carefully and you will find that the most elaborate scroll outlines are made up by a combination of a few simple strokes.

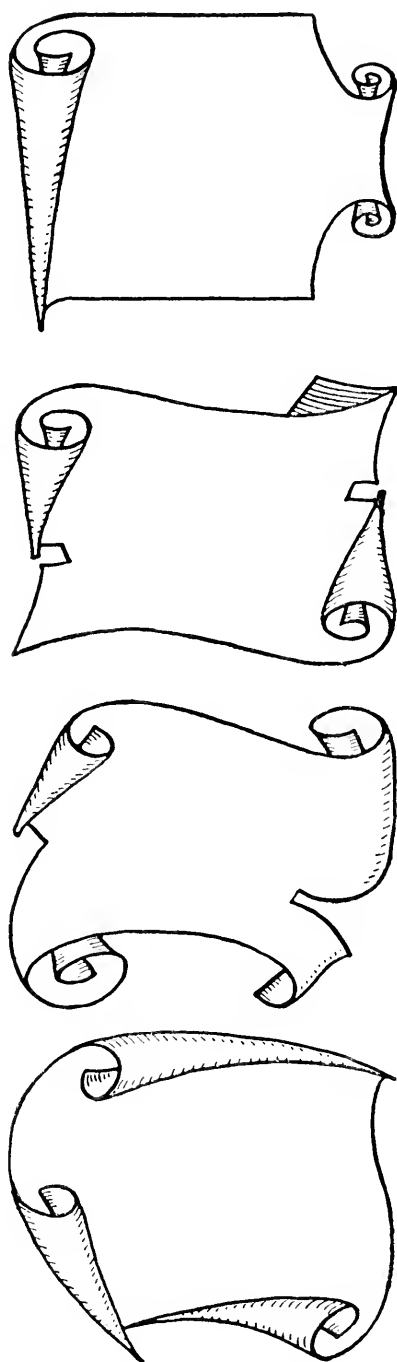
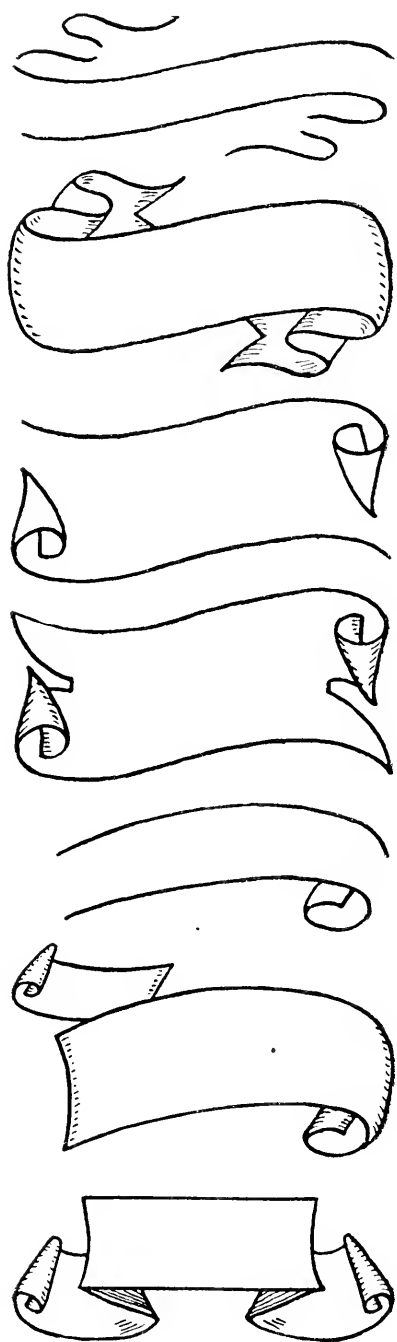


Practice and study different varieties of scrolls. This will require careful practice, both in training the hand to perform and the eye to see. The different outlines herewith will give an idea of the manner to proceed with the construction of other scrolls that may suggest themselves. The following scroll outlines may be arranged for show cards of all sizes.

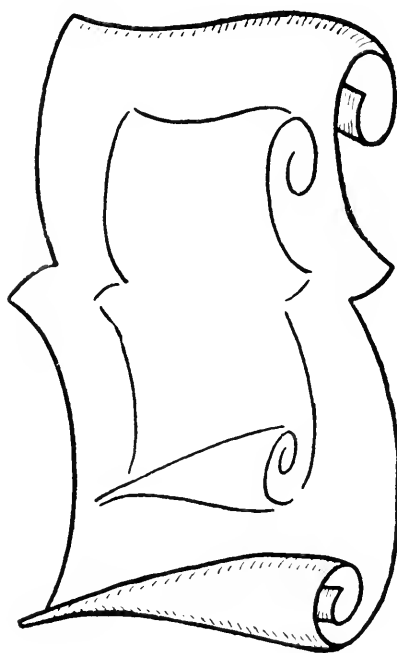
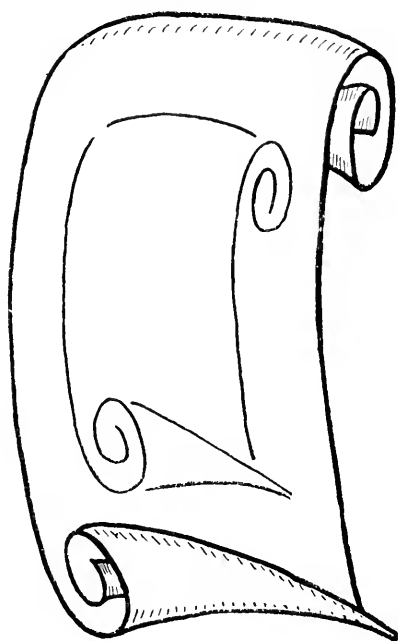
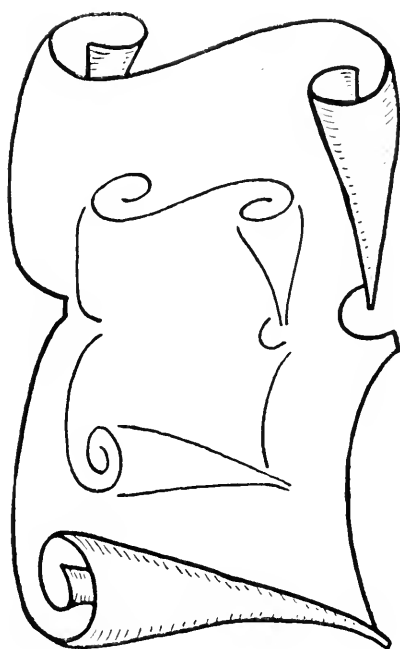
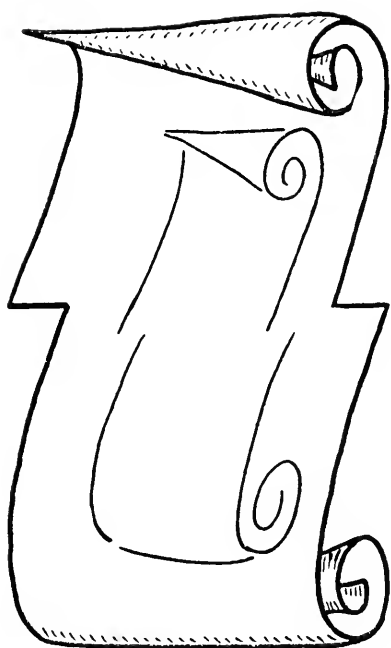
Hold the brush in a natural way, yet firmly, aiming to be sure of the form you are about to make, but not over-anxious. It is possible to grip the brush too tightly, which is often the result of over-anxiety or nervousness. Be sure you have the correct idea of the position or manner of holding the brush.

The attractive features of a card sign lies in its form and facial appearance, the composition being the connecting link between it and the goods, which always brings a quick decision upon first impressions.

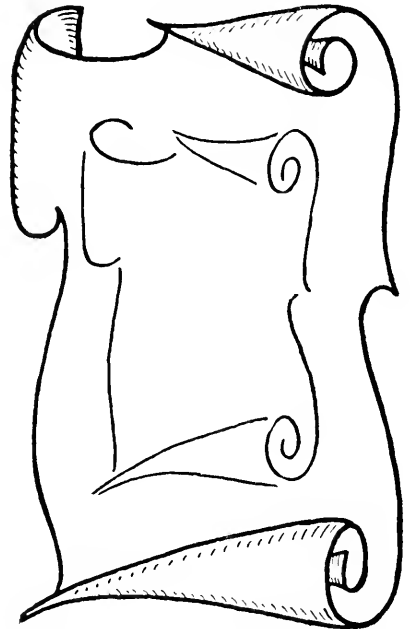
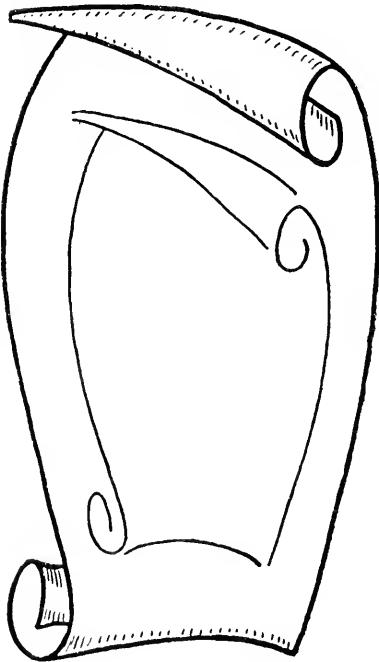
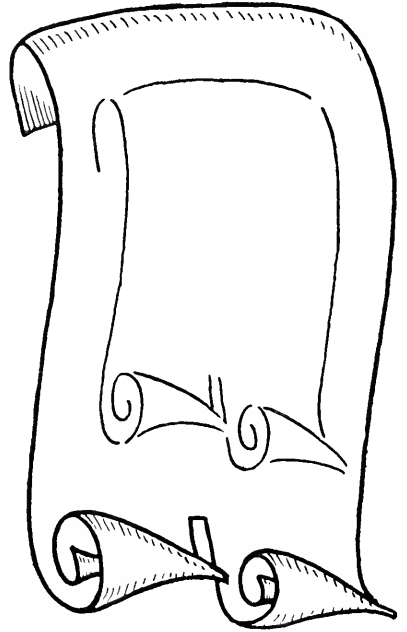
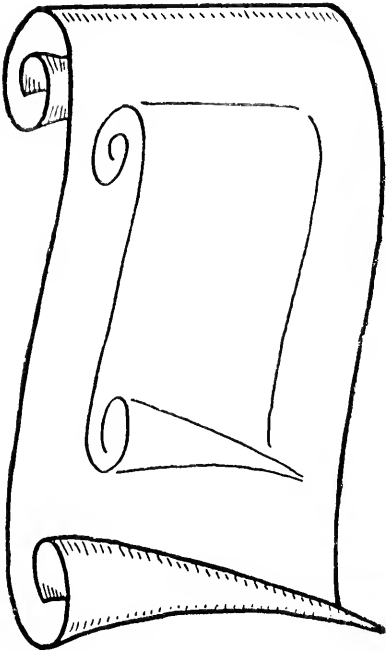




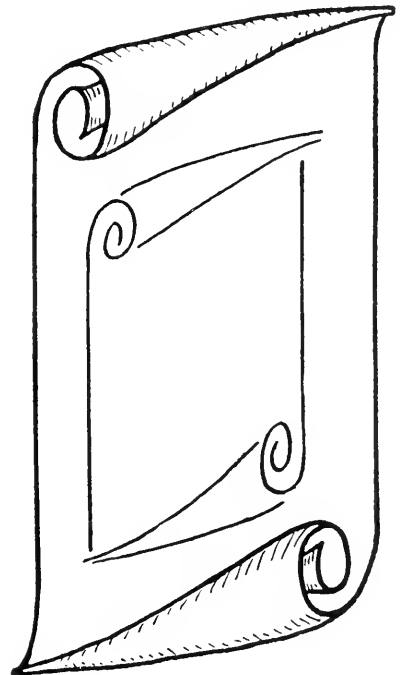
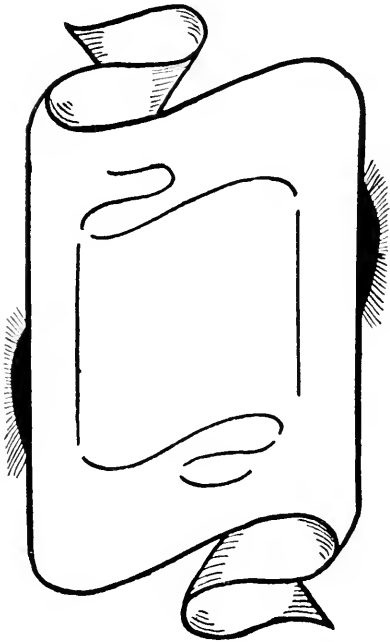
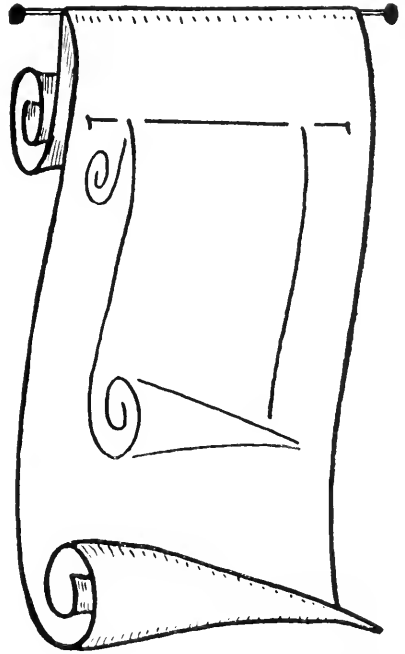
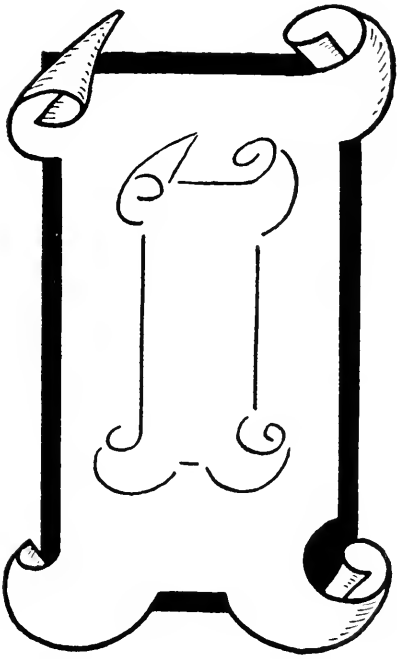
In brush scroll work the student should assume an easy, natural position at the table or desk with the arms in such position as to get the best use in free-hand outlines. For small and compact scroll designs use a ball pointed pen and a free flowing ink instead of a brush. Prepared water colors work fine in all pen work when thinned with water only.



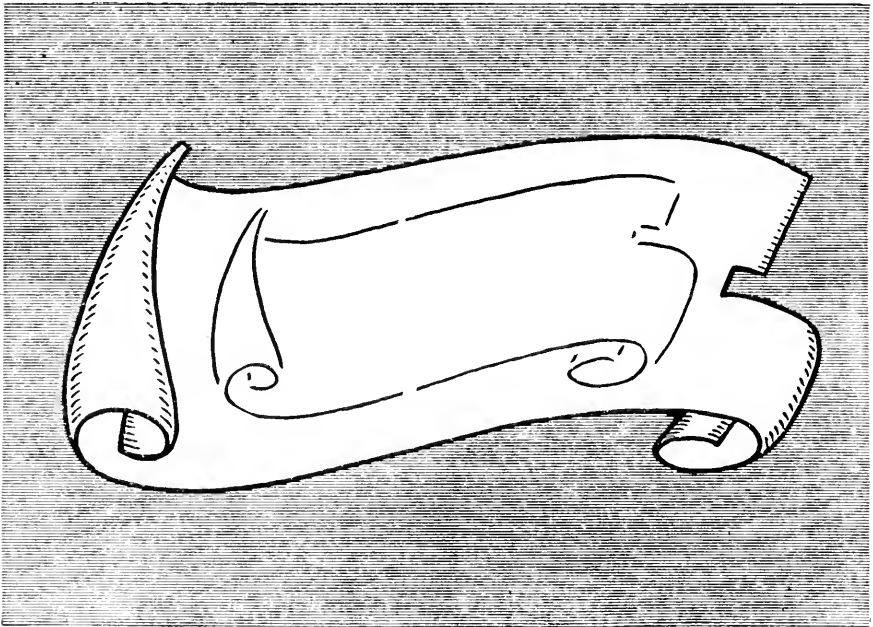
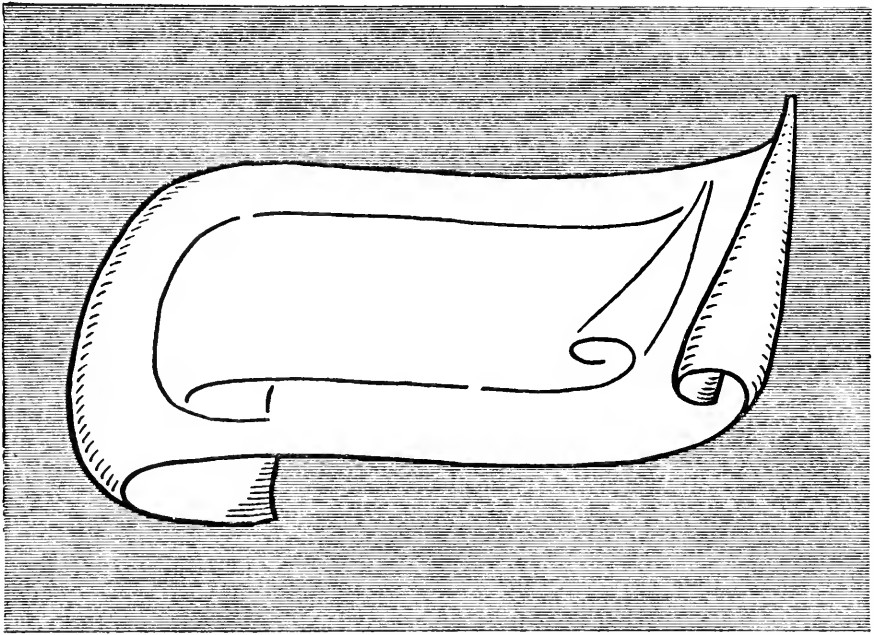
The line strokes in center of each design will lend a suggestion for making each outline complete. In outlining, always keep your mind on the work in hand.



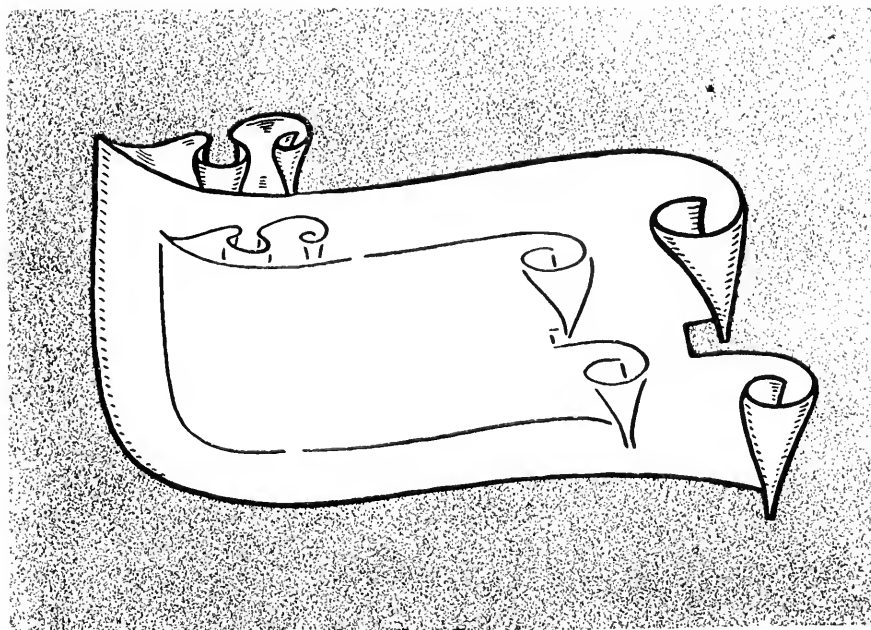
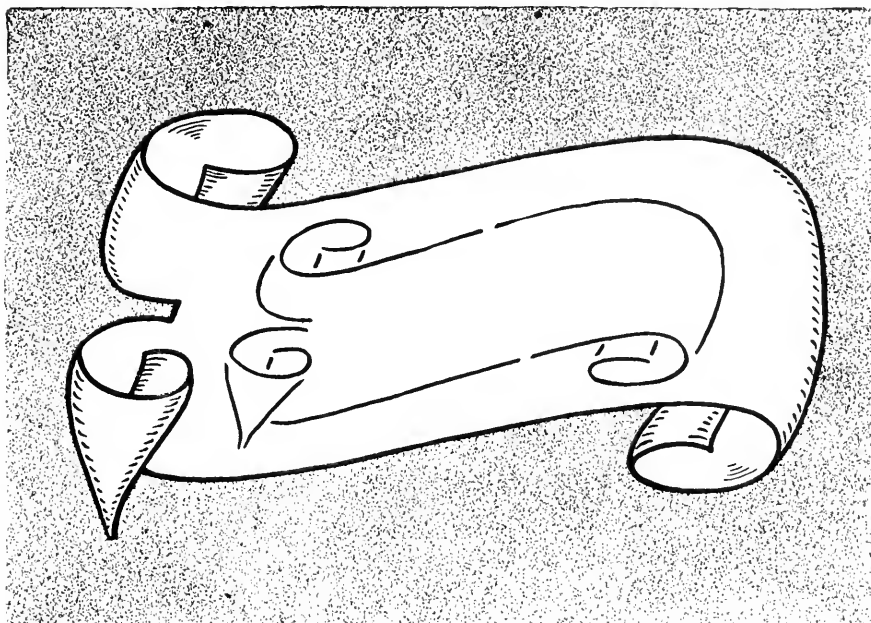
Practice on the exercises before beginning to make a scroll outline. Line stroke exercises give freedom of movement and this coupled with close observation as to form and combining the different strokes will help you wonderfully in all scroll designs.



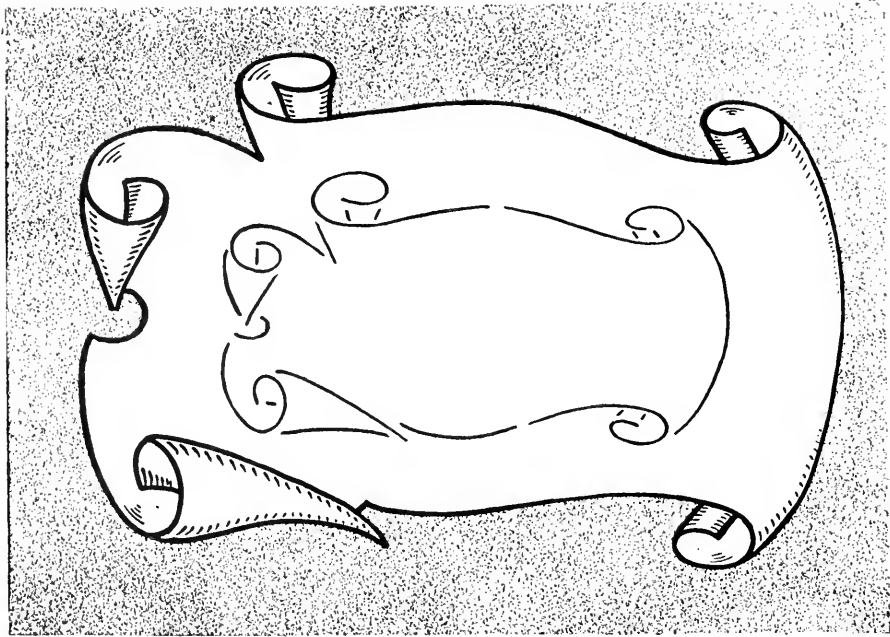
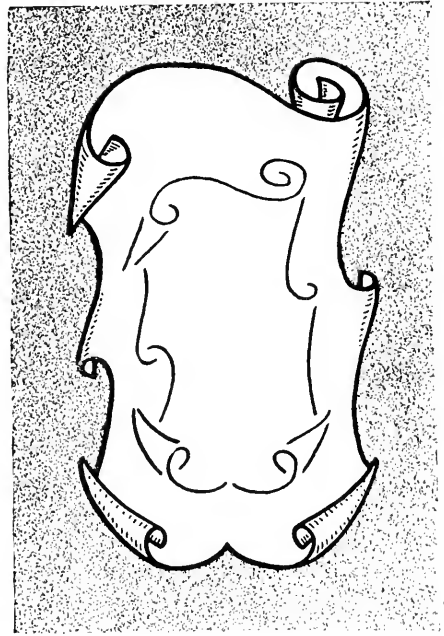
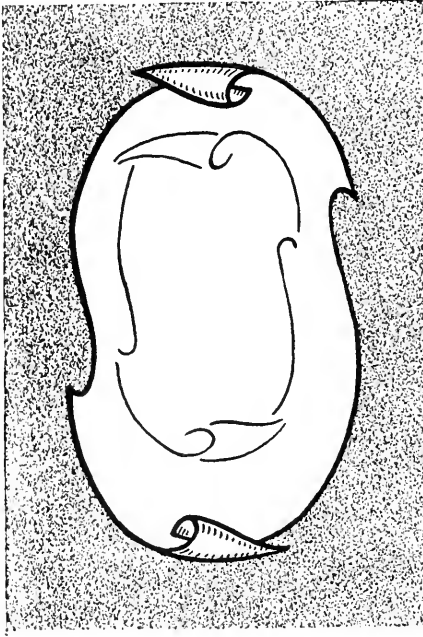
When you find that your movement is cramped and laborious in making scroll designs, stop right where you are, and practice vigorously on the preliminary exercises. It will pay you well to do this; try it.



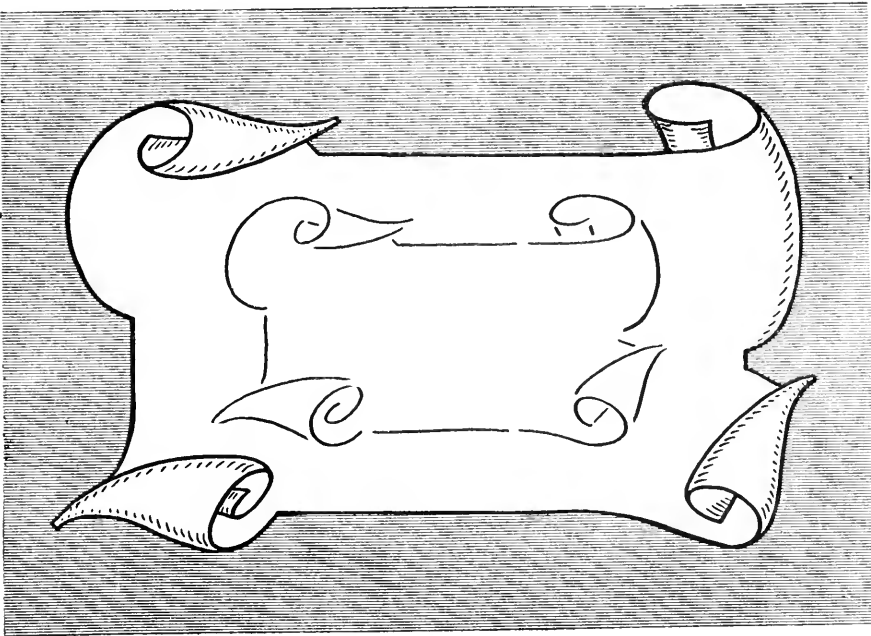
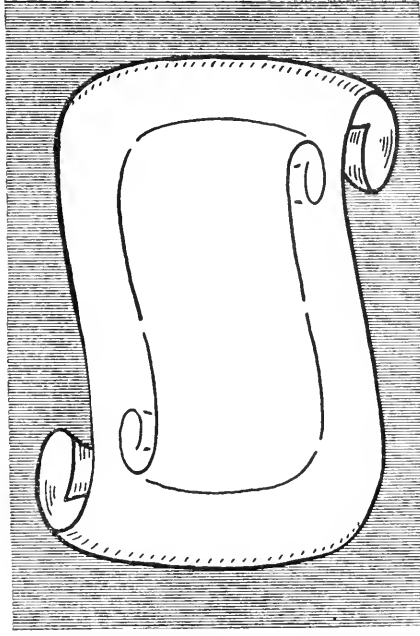
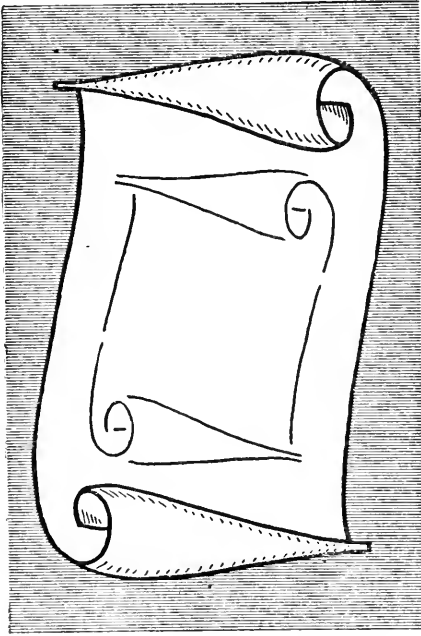
In all styles of scroll and ornamental work the learner must use a free movement, plenty of it, and put plenty of force and life into it. If you allow the hand to rest heavily, it will retard the movement and the result will be plainly visible in your work.



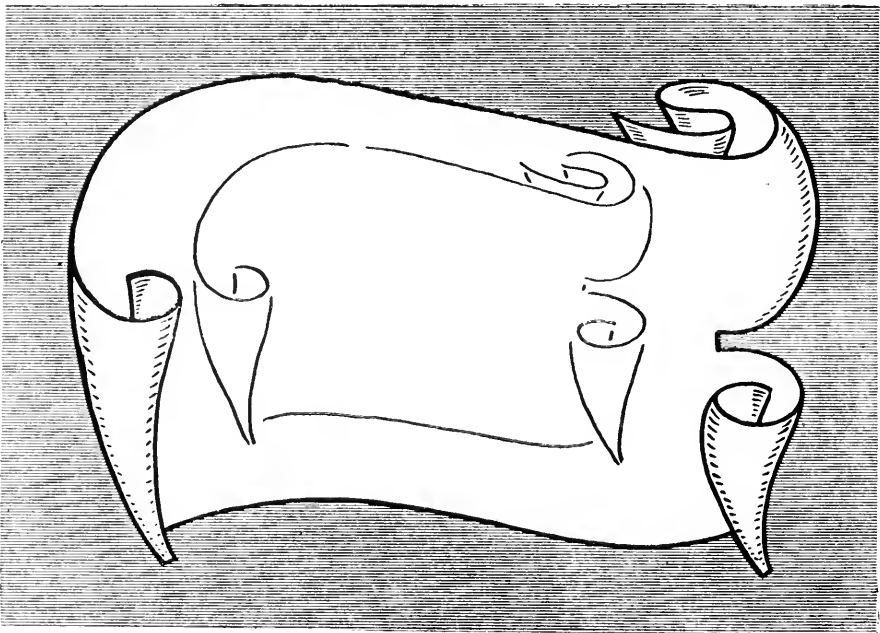
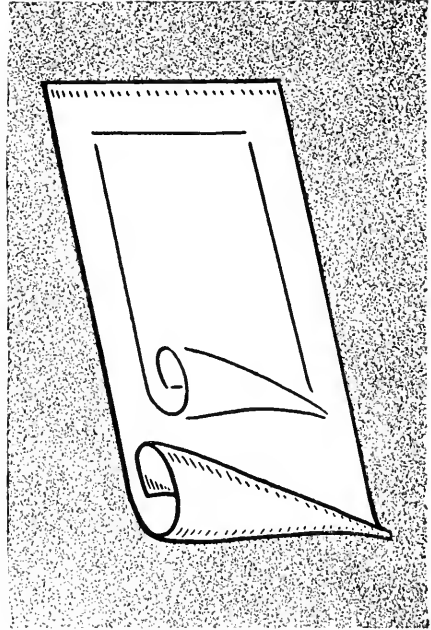
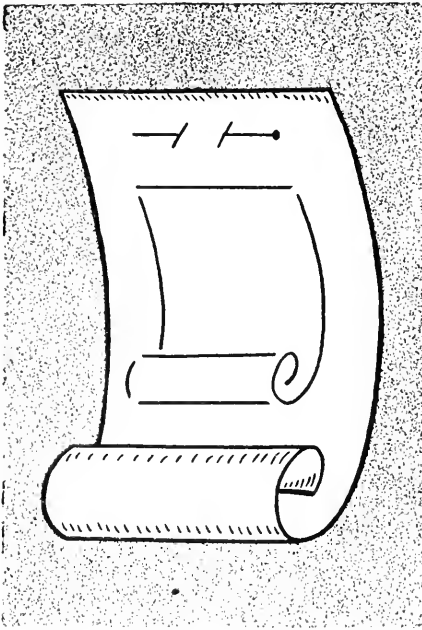
Outside of ornamental design, to say what you want to say in a pleasing, yet short way, is one of the features that you want to always keep in mind.



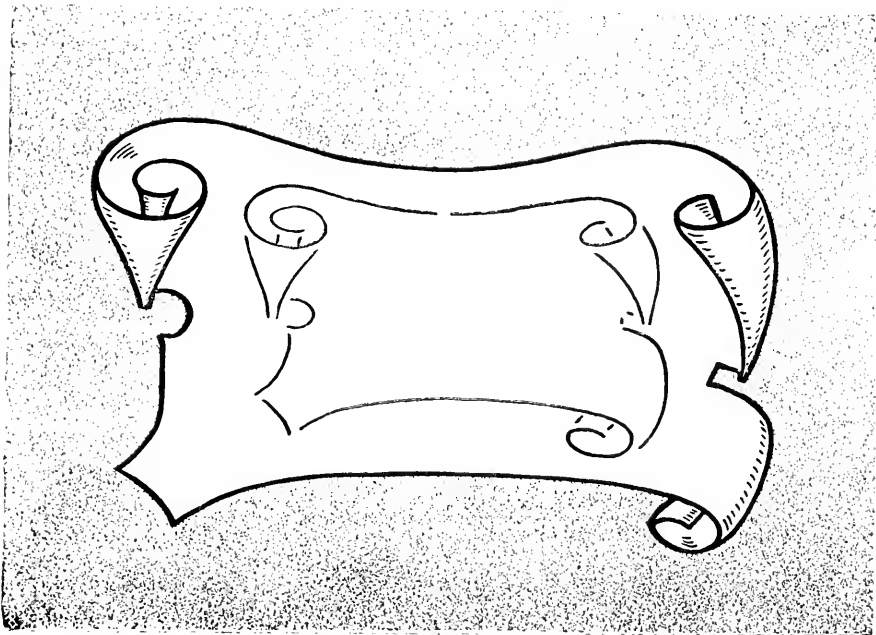
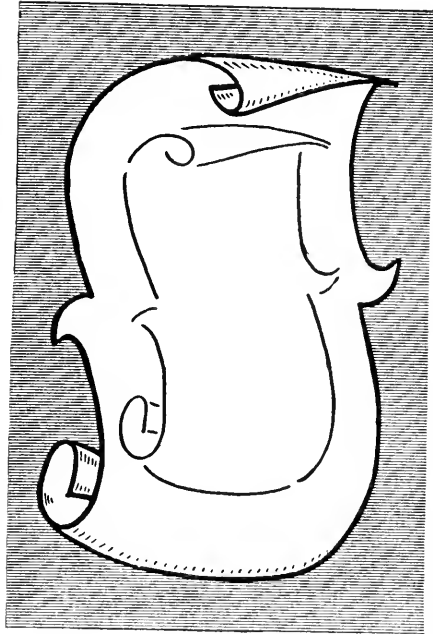
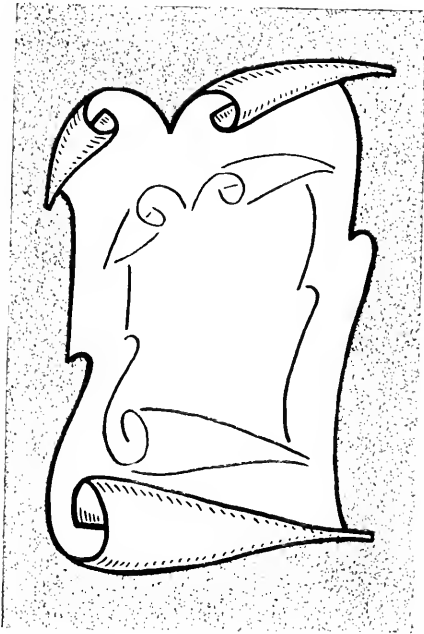
When the composition or ornamentation of the show card is in keeping with the goods and season the results are sure to be good.



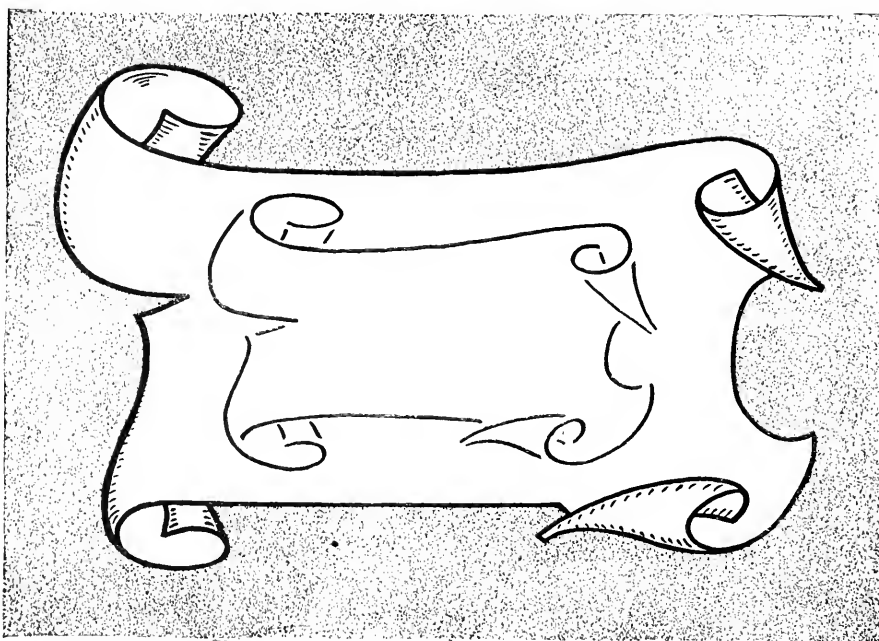
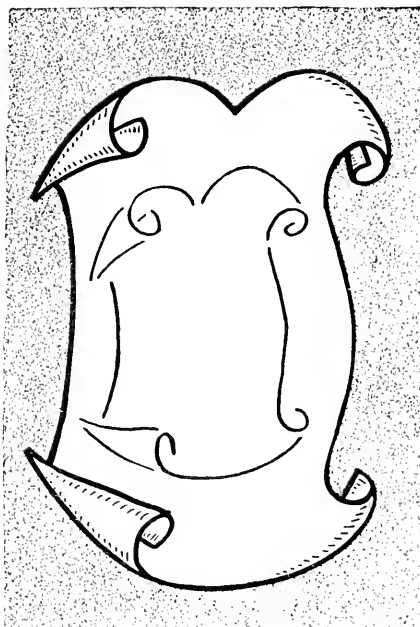
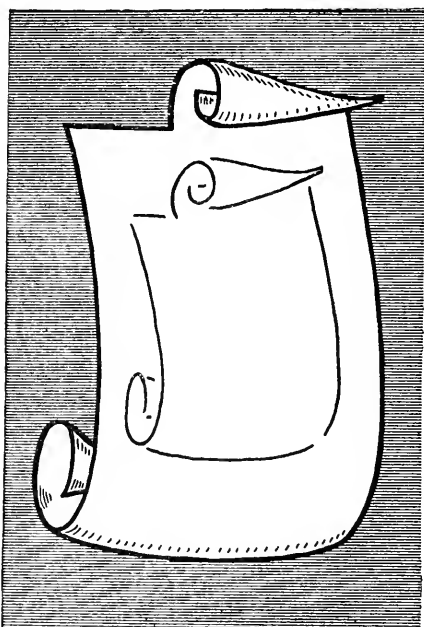
Remember that it is not always a question of how much you do, but how well, and that there is but one way to achieve success, and that is by hard, conscientious work. It is necessary, and very important to study carefully the make-up of the different designs if you would be successful in this line of work.



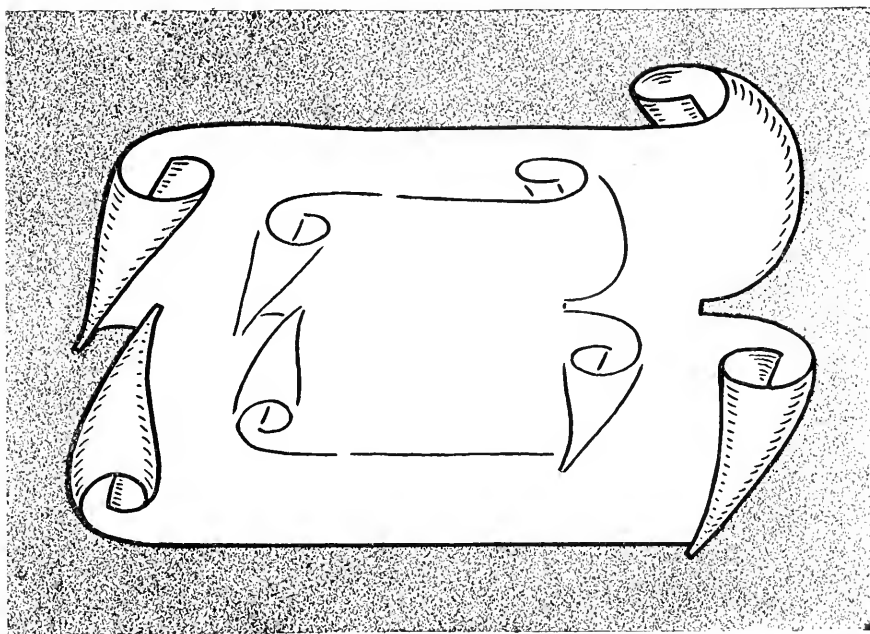
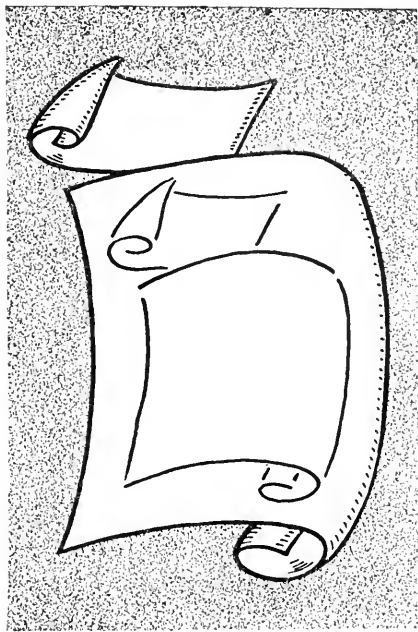
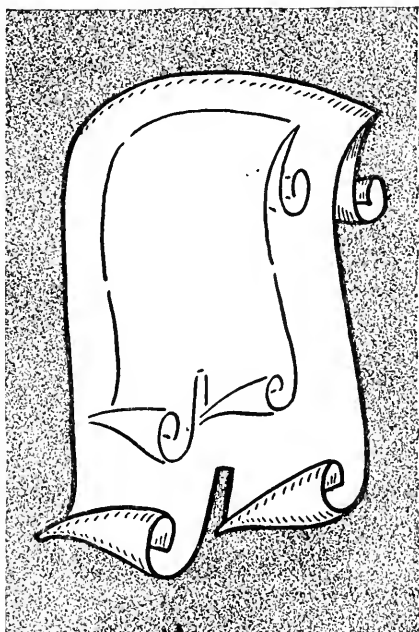
White cards may be made very neat with a simple scroll and background of same tinted with dry color before lettering. To do this, simply take a little piece of plush or something similar and dip the same in dry color (any desired shade) then rub on center of card and extend outward in a circular motion. Scroll designs filled in this way will produce results that seem wonderful to one unaccustomed to this class of work. The same method of tinting may be used outside of scroll design, leaving the center white for lettering.



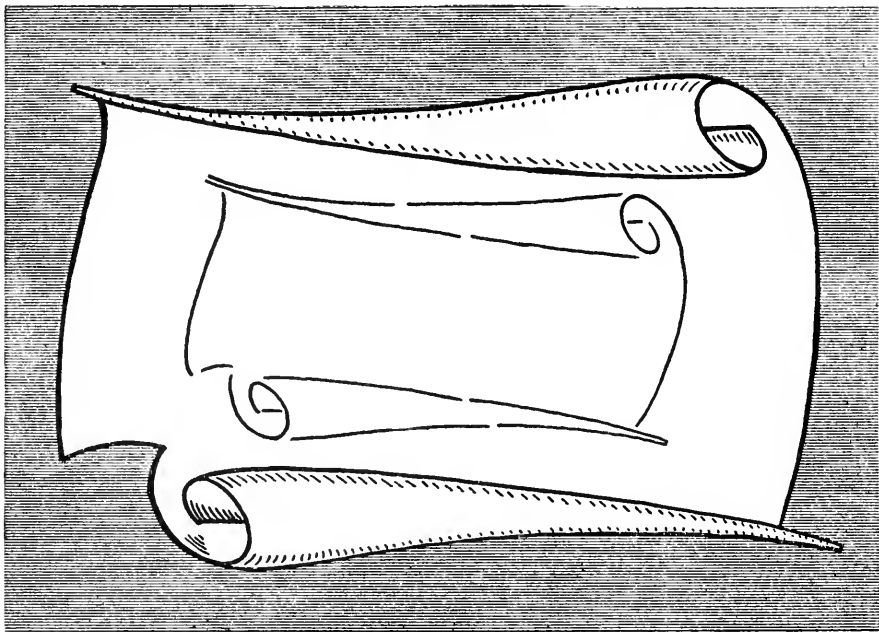
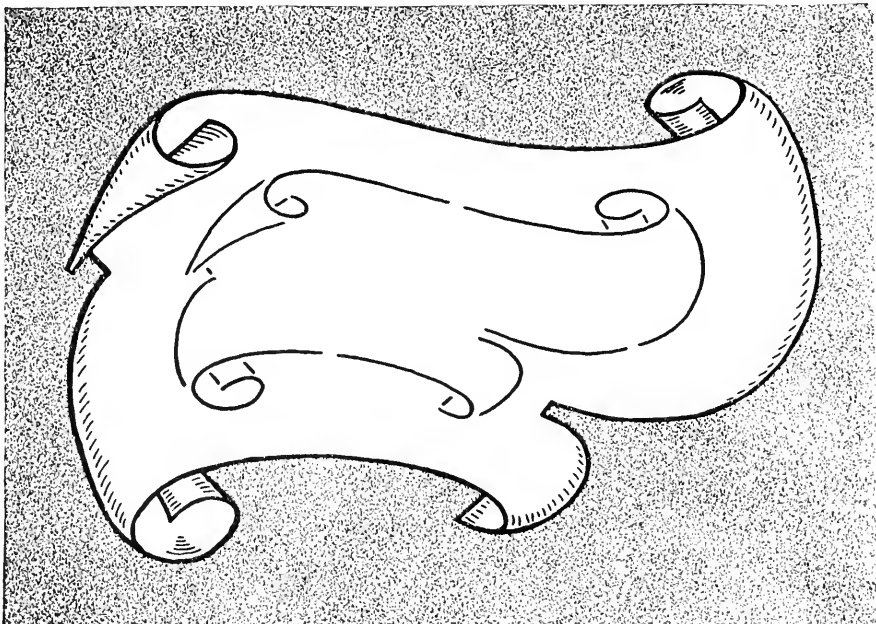
In scroll work most all beginners naturally select strong colors, but strong colors mis-applied usually result in producing a weak effect. A great deal also depends on the shape of the letters to produce strength in the Show Card. A narrow bodied letter on a heavy scrolled background always gives a weak appearance, the scrolling in this case invariably detracts from the value of the lettering. Another error is made by putting scrolled letters on a scrolled ground when plain lettering should be used. Always aim for contrast in lettering and scrolls both in styles and delicate tints.



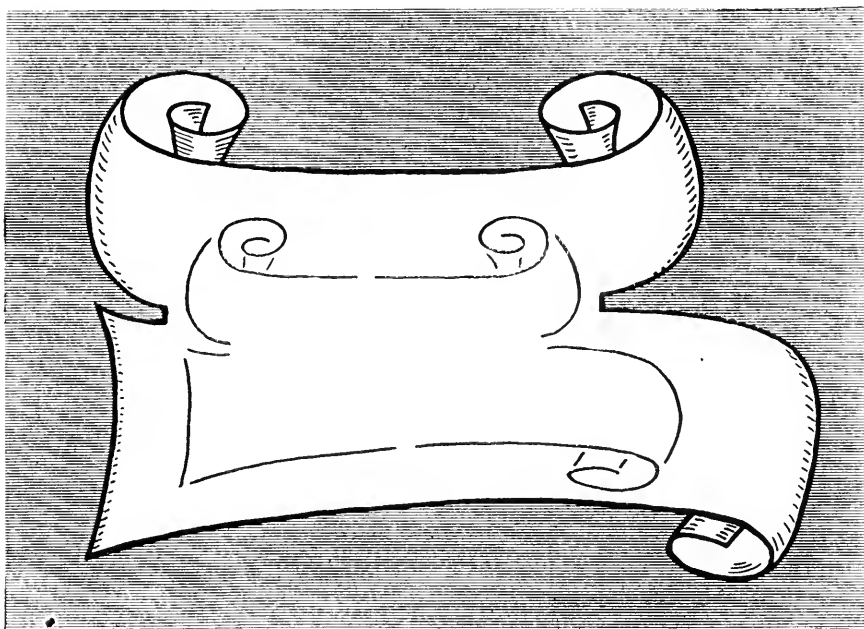
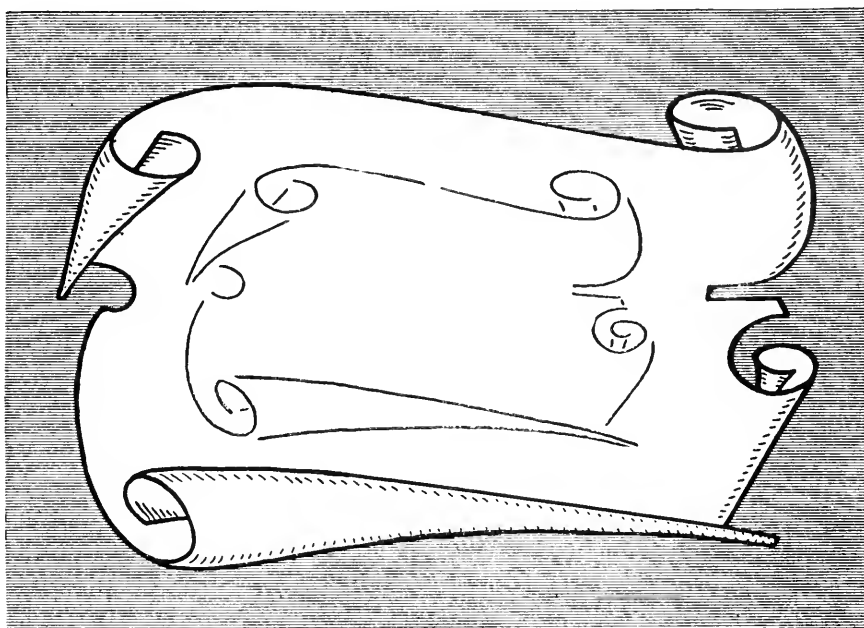
Avoid using colors of the same depth of tone side by side. It usually gives the work a muddy or hazy appearance. Care must be taken in any kind of plain and ornamental work in order that it may be uniform and harmonious.



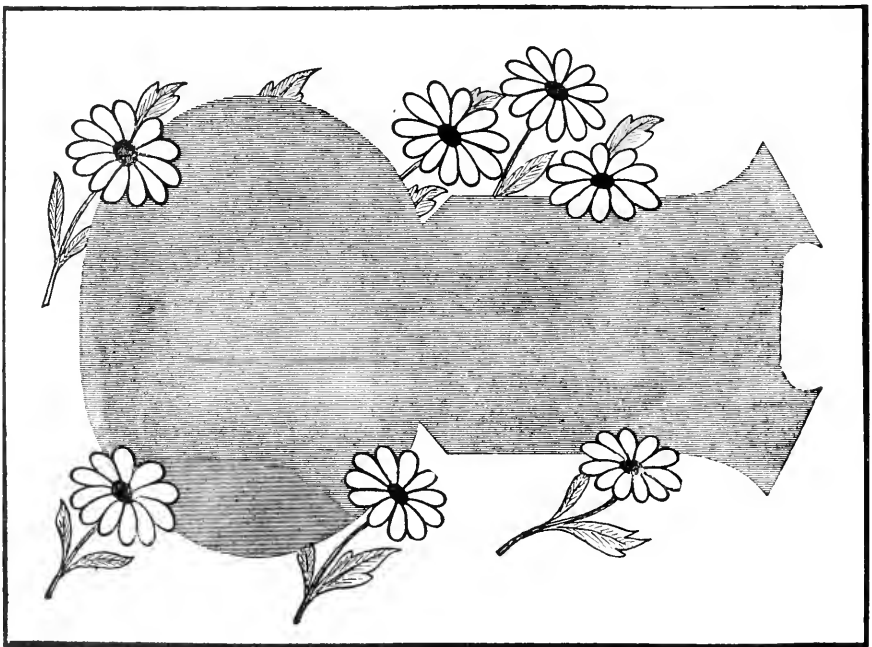
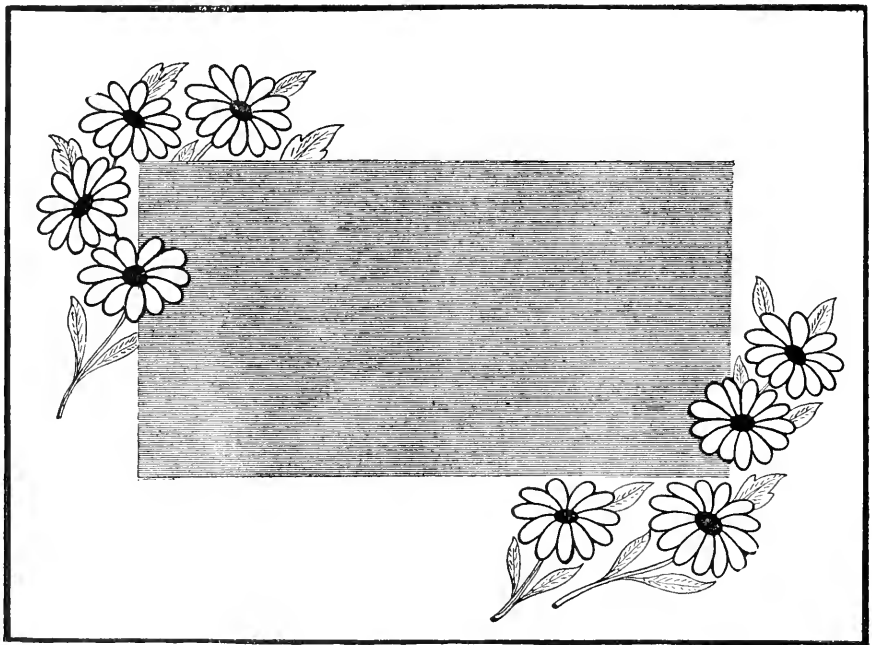
The use of metallics or flitters in scroll designs on colored cardboard with white lettering will always produce a rich and striking effect. Gum Arabic Mucilage with a few drops of glycerine added will be found an excellent adhesive for Metallic and Flitter work. This may be used the same as paint in outlining designs, the flitters or metallics to be poured on before dry. It is quick in drying and will hold metallics, flitters, bronze or diamond dust securely.



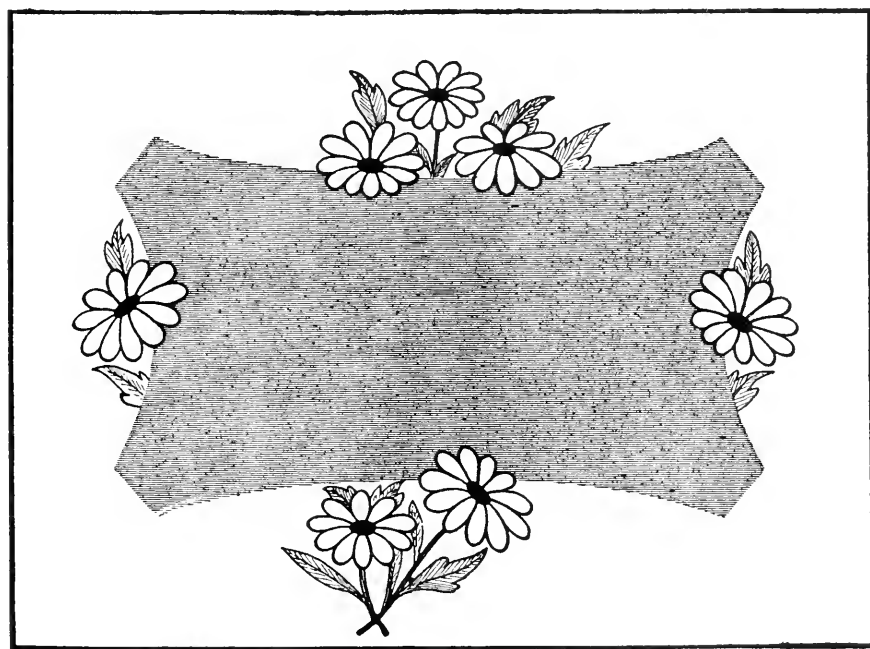
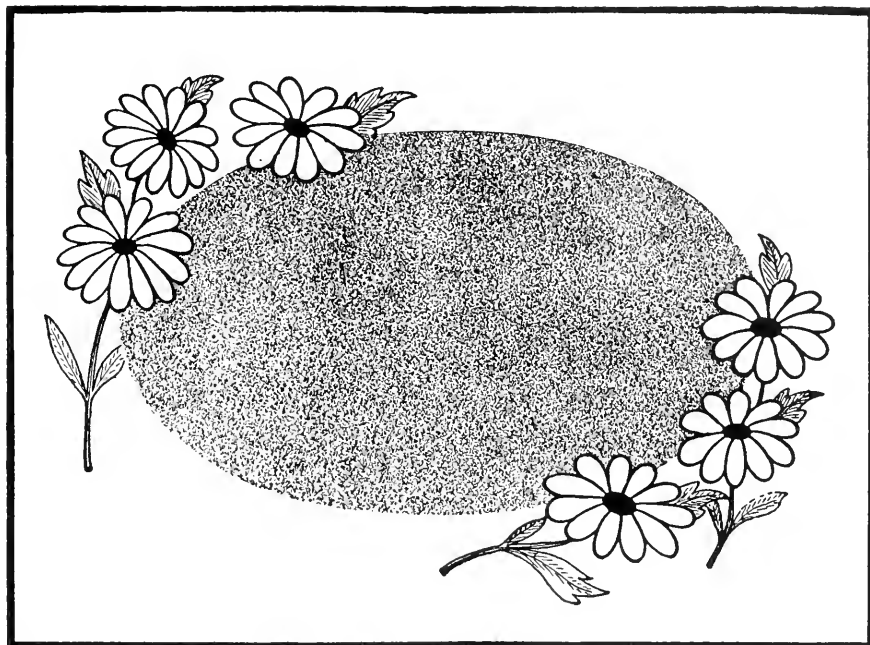
When you can do fairly well in outlining any scroll design, close your eyes and try to recall its appearance. If you really know how it looks you will have no difficulty in making it neat and well balanced.



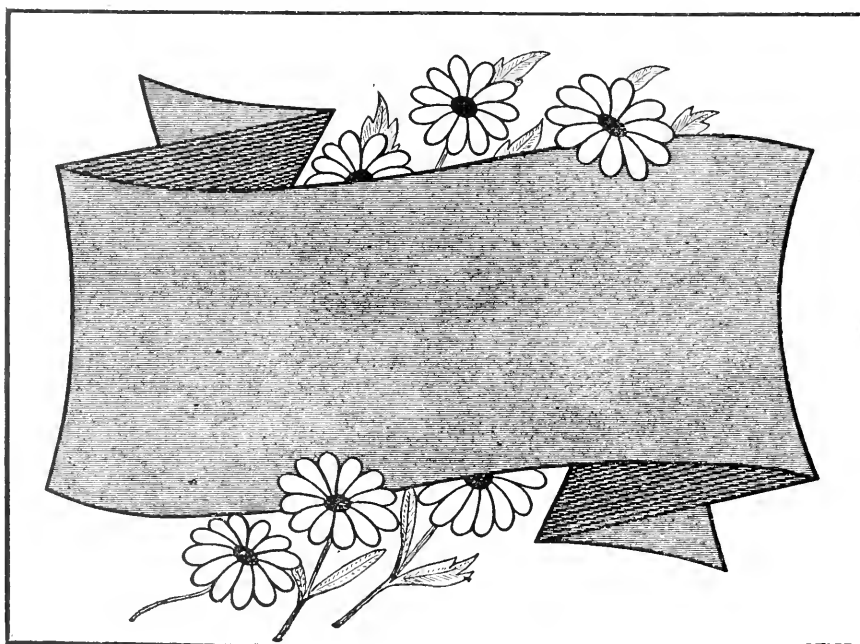
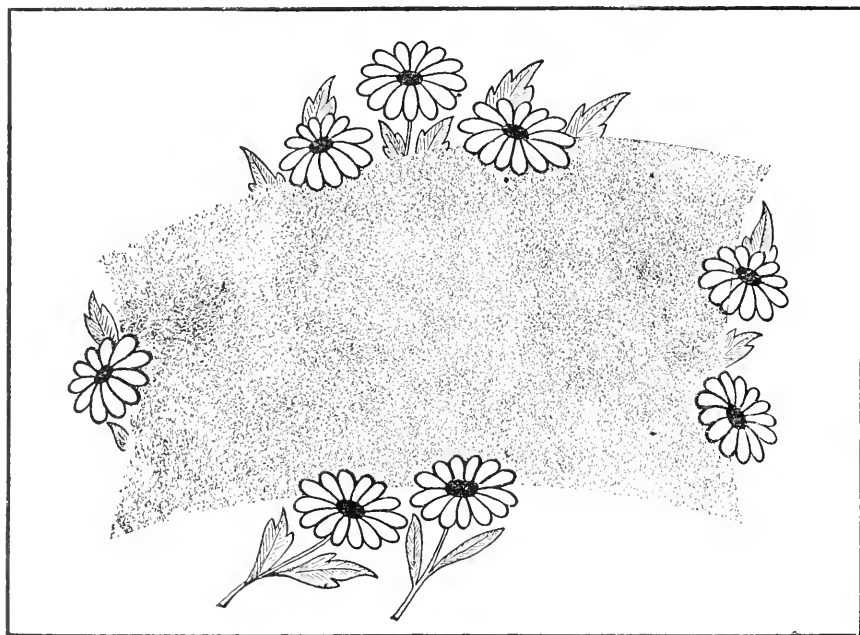
Successful show card designing is by no means "a gift." While the show card writer must have the artistic taste developed to a high degree, he must supplement his knowledge of art with thoughtful preparation and close attention to business, or he may not hope to succeed.



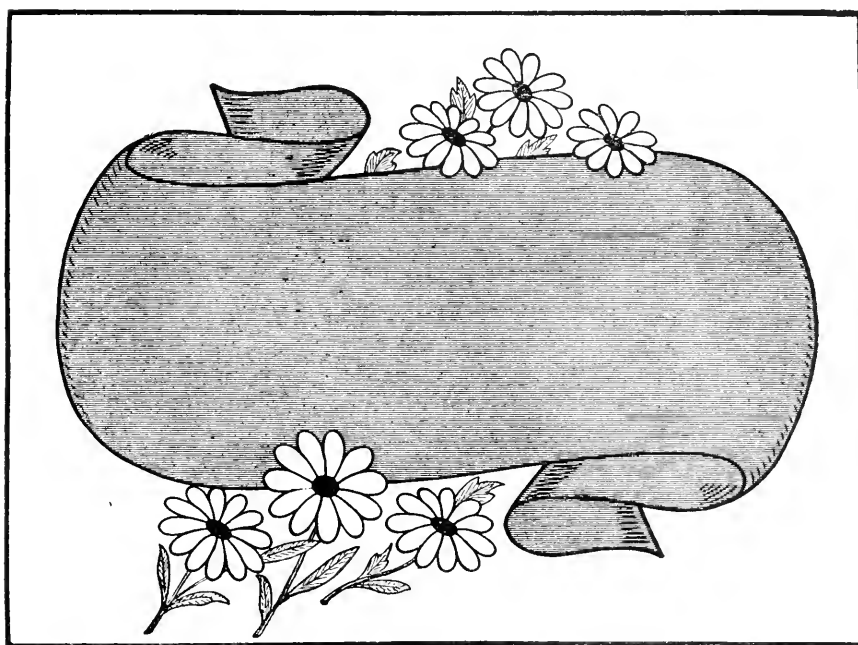
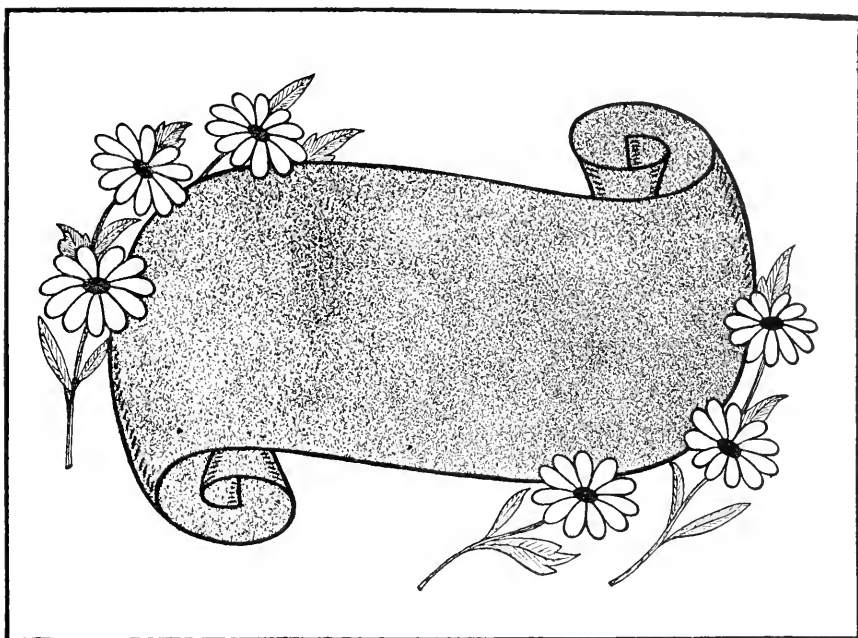
Background designs cut with a pair of shears from colored paper, or wall paper in small and compact patterns can be used to good advantage when pasted and nicely centered on a show card of different color. Pretty groups of flowers can be painted on cards of this kind that will attract attention wherever shown.



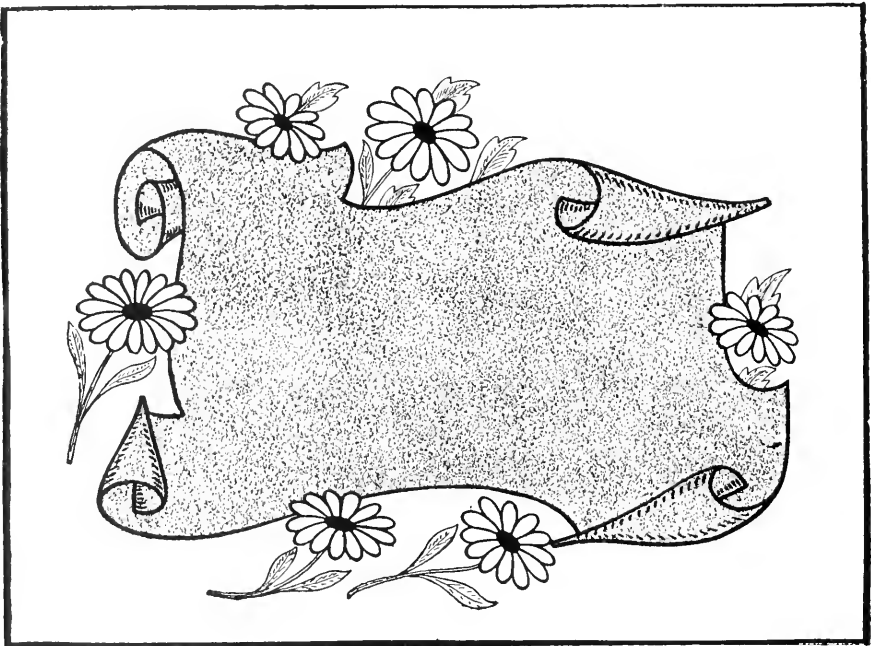
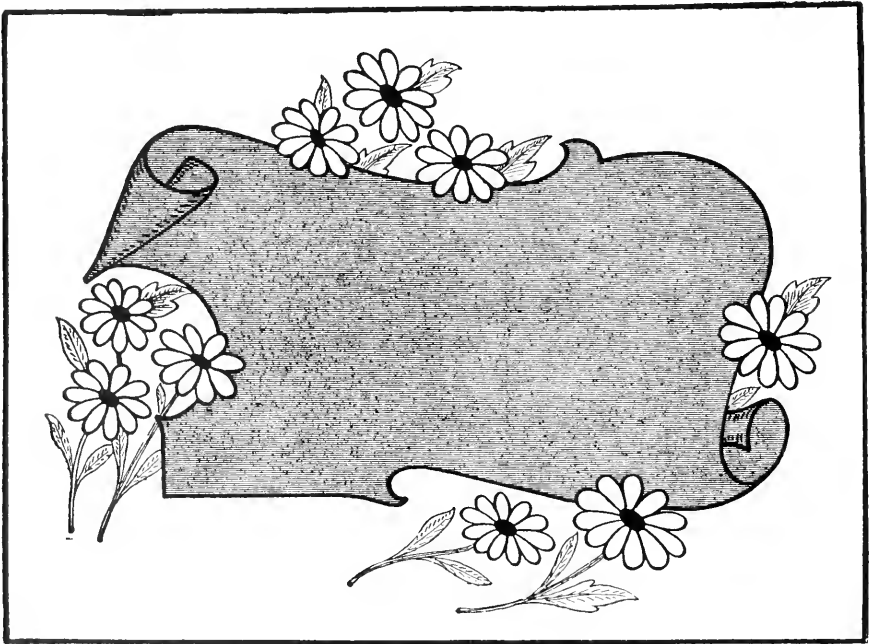
An endless variety of background designs in all colors can be quickly put on show cards with an Air Brush. Water-proof Air Brush colors is the best to use when flowers are to be painted in connection with the design. On water-proof air brush color designs, all flowers in any color can be painted to lap over on the air brush color without blurring.



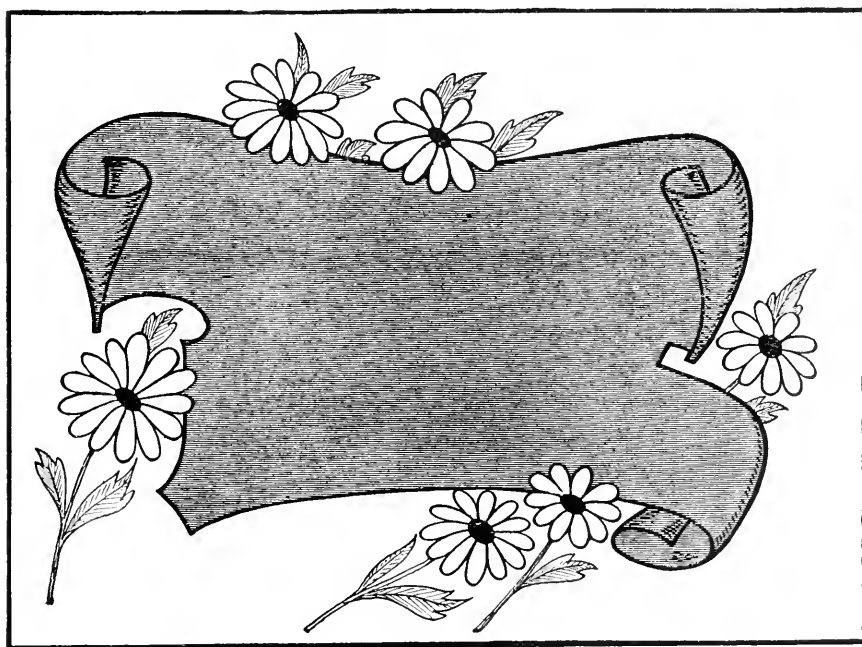
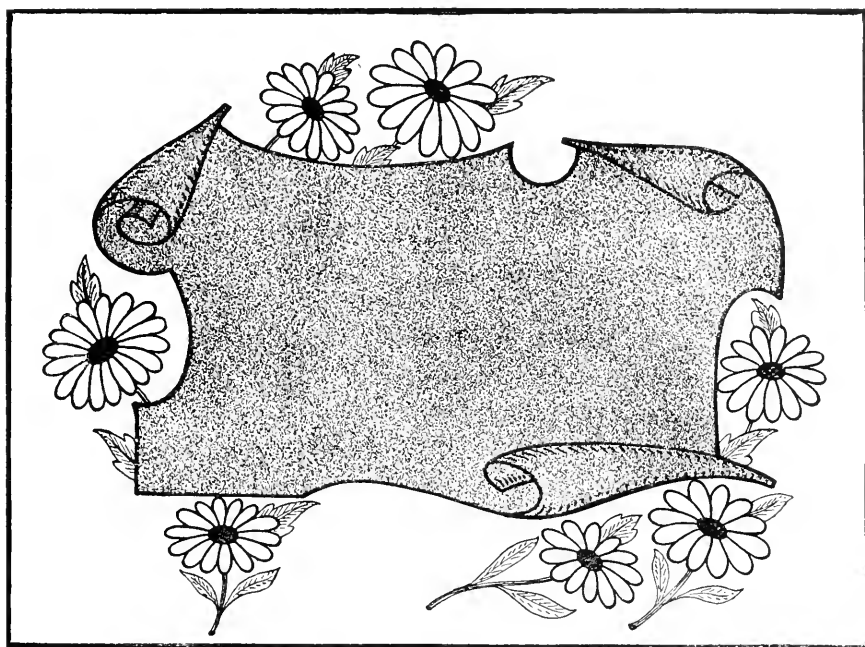
The above flower outlines and those on following pages are merely given as a suggestion as to form and arrangement. Flowers painted in color add considerable life to all show card designs.



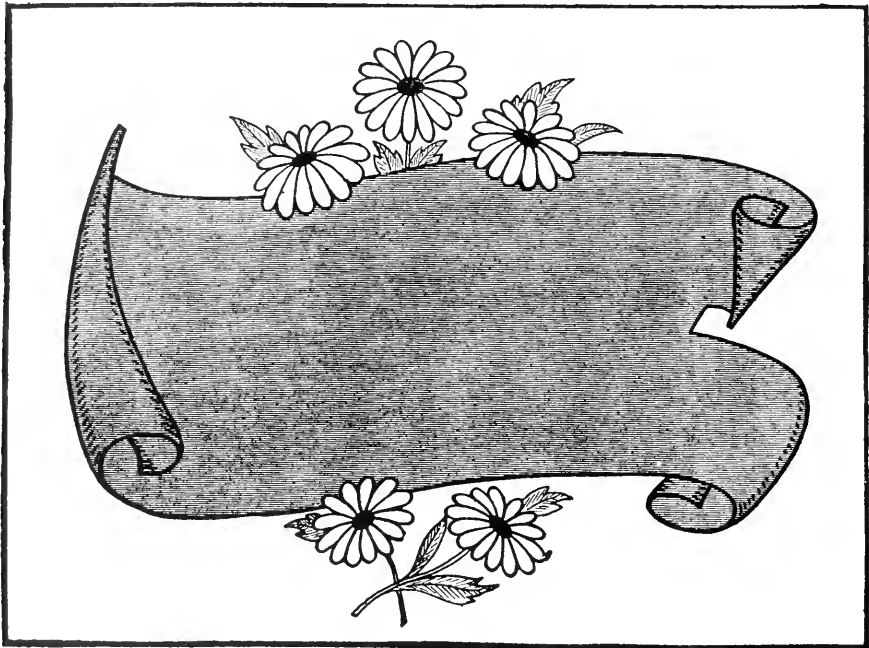
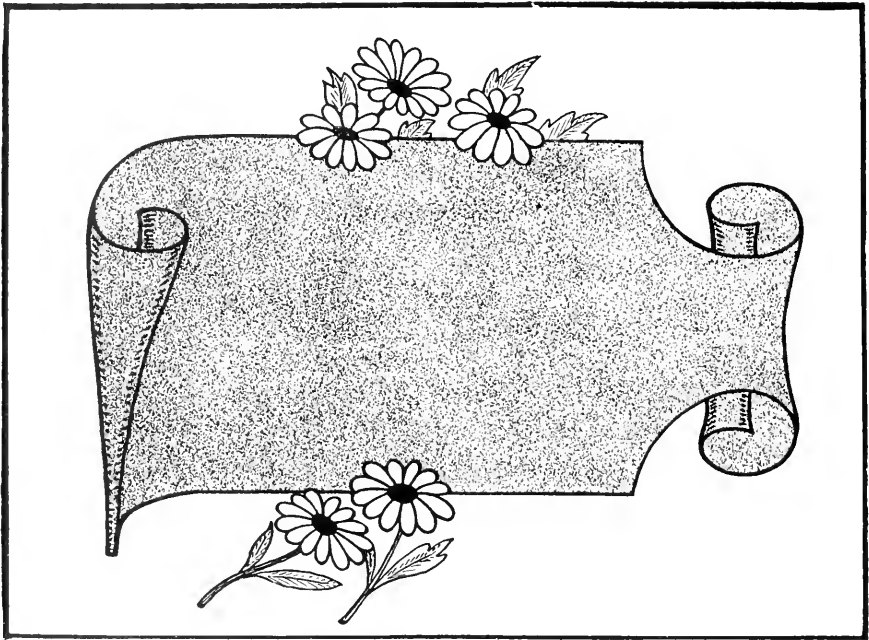
Flowers of the Daisy variety can be painted quickly by the brush stroke method as shown on page 11. Russia Sable flat brushes—see page 132—are the best to use for rapid, clean, and accurate flower painting.



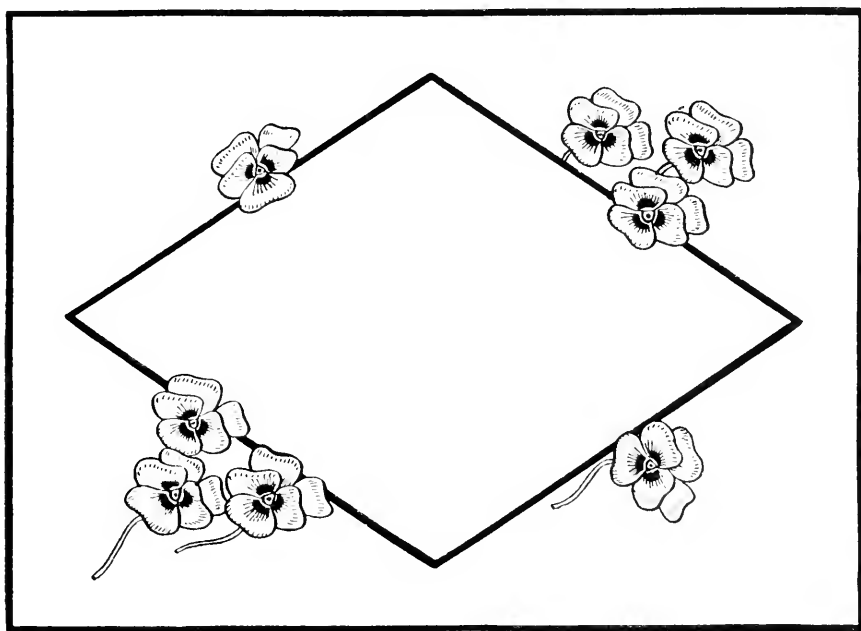
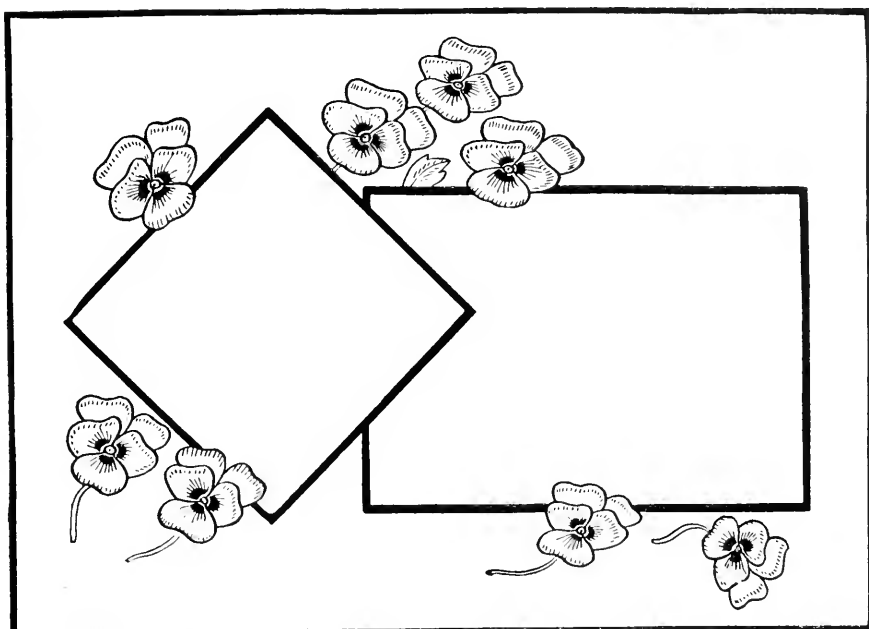
For successful results in show card work, it is not necessary for the card writer to follow strictly in the footsteps of others, he can get an idea here, a design or part of a design there, a color effect somewhere else; and, by a little ingenuity combine them into a whole.



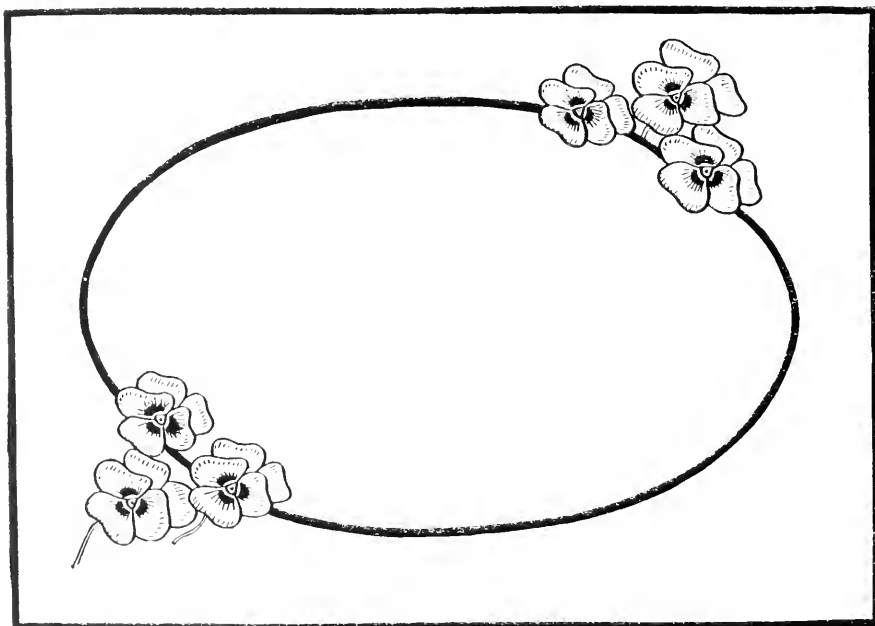
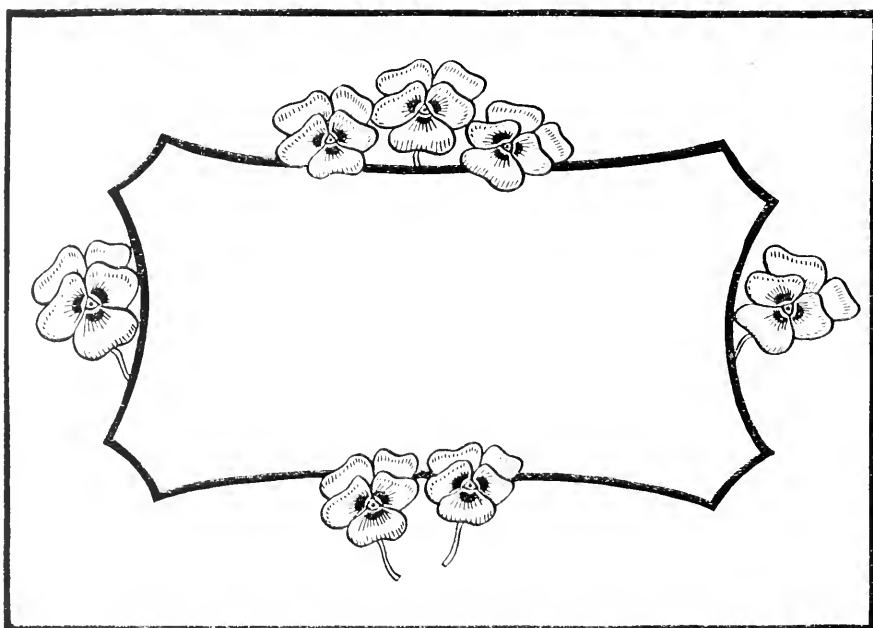
Paints should be in good working order so as to insure smooth and full brush strokes both in flower painting and running scroll lines without retouching.



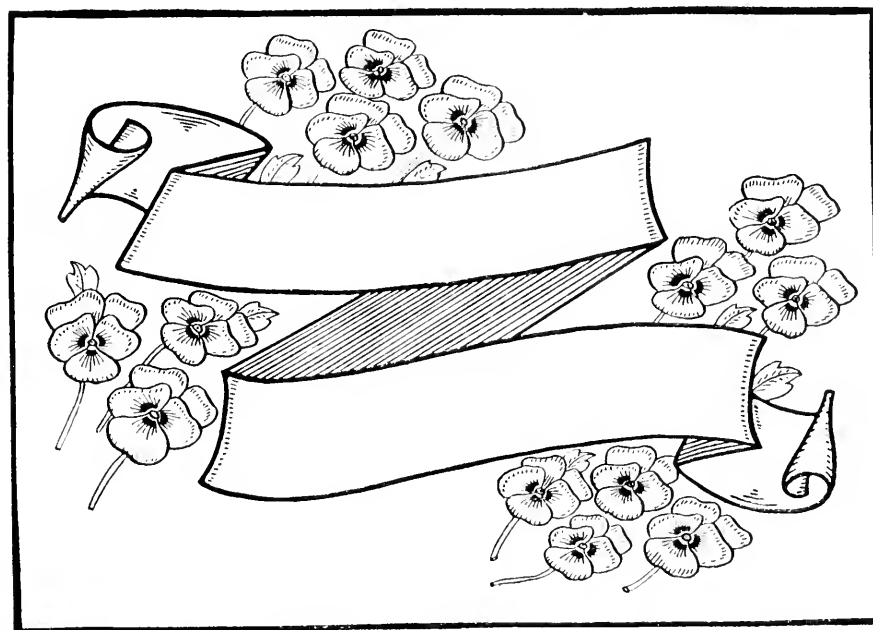
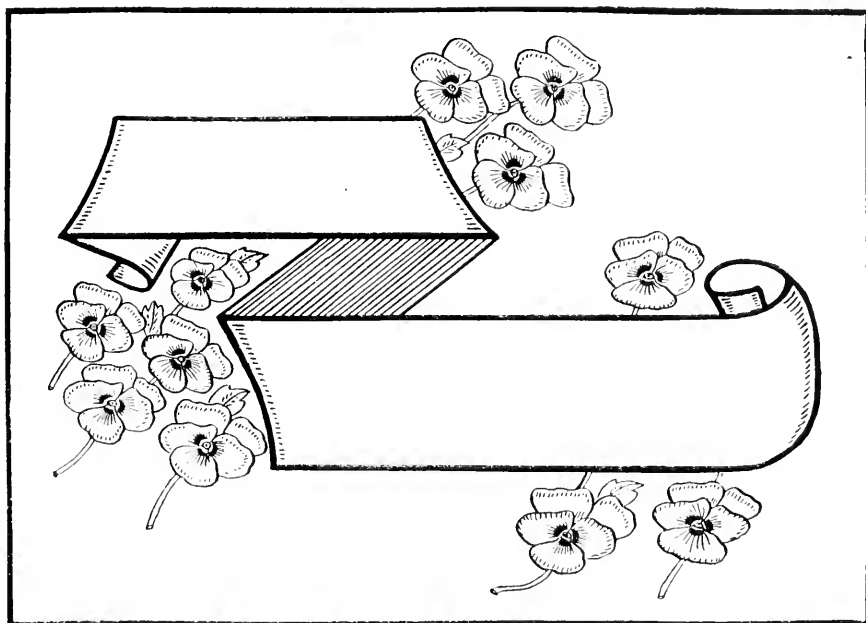
In show card publicity "something different" will always increase business and it is well to keep in mind that the object of card signs is to attract the attention of the customer or passer-by.



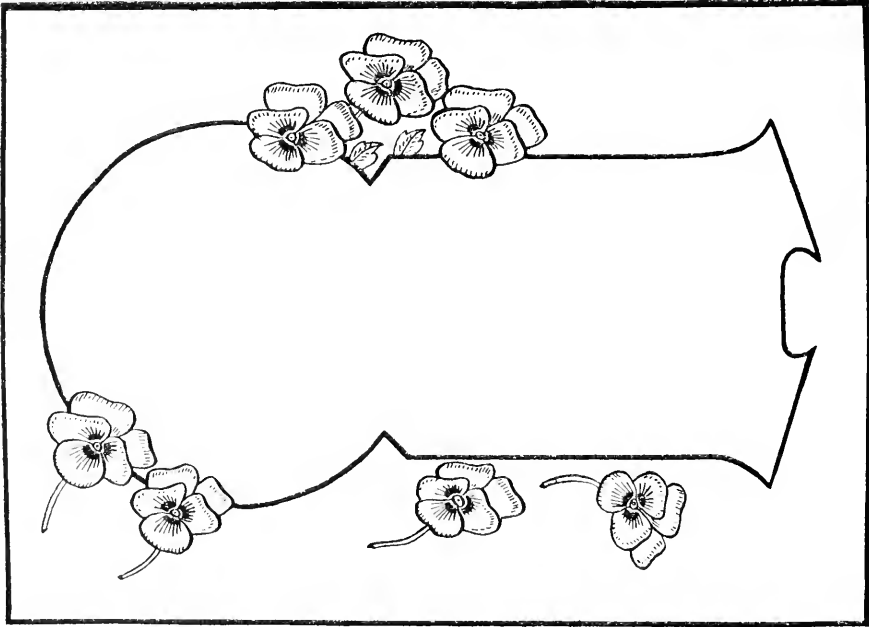
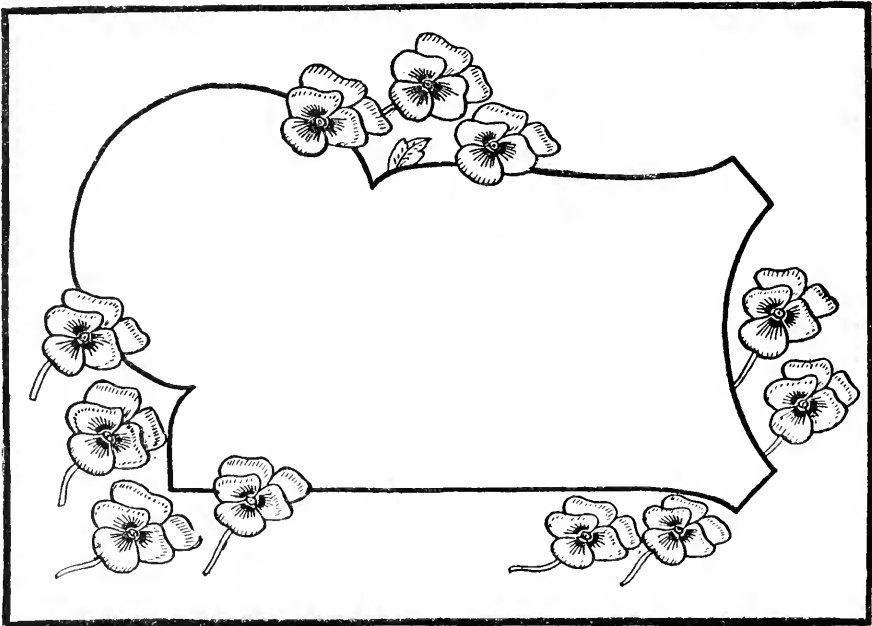
Beginners should strive for judicious display and keep in mind the principles of simplicity and harmony.



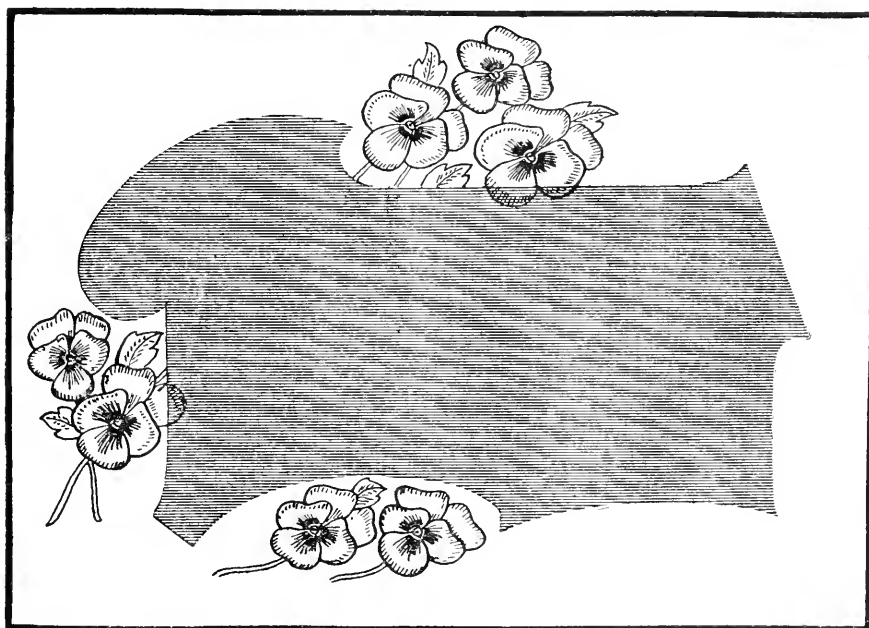
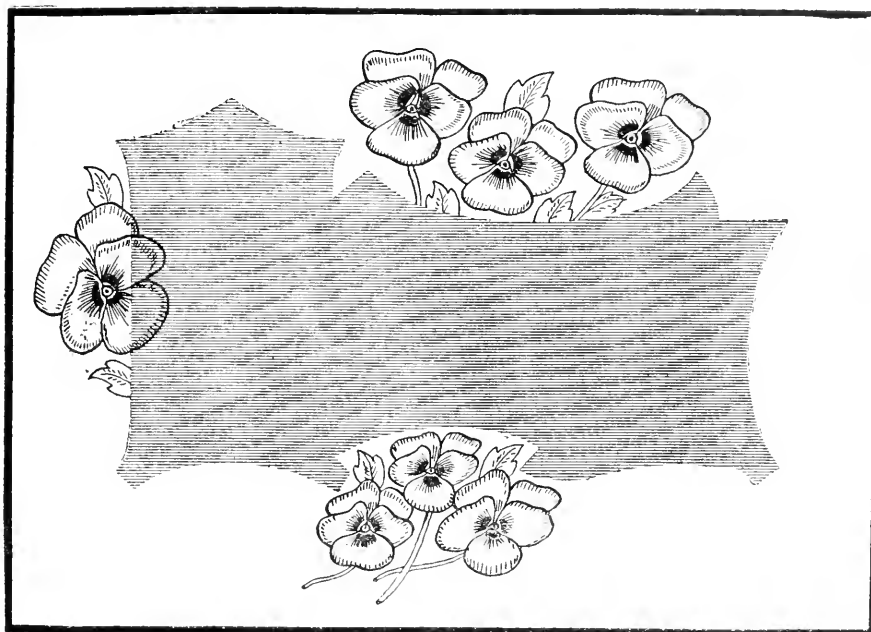
Suggestions for background outline with flowers.



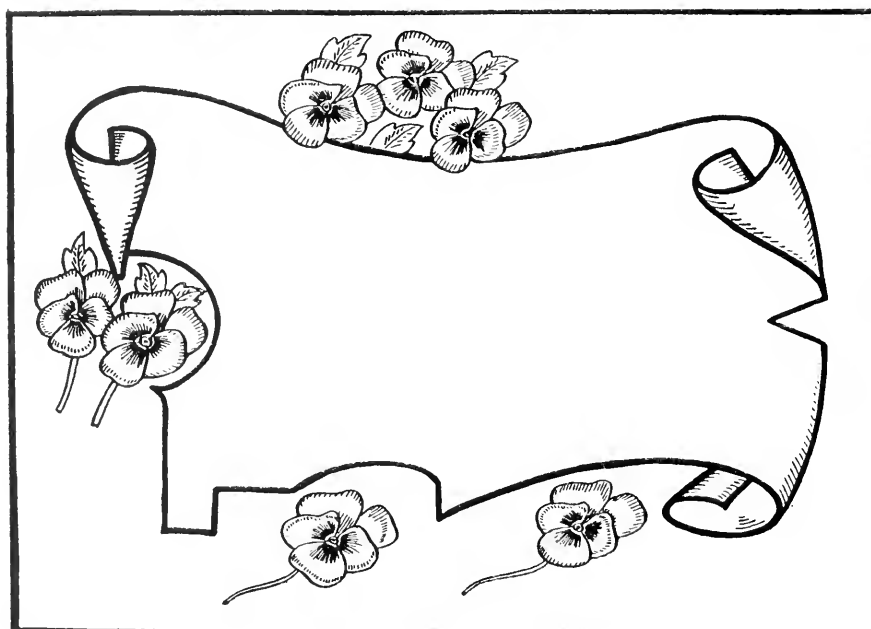
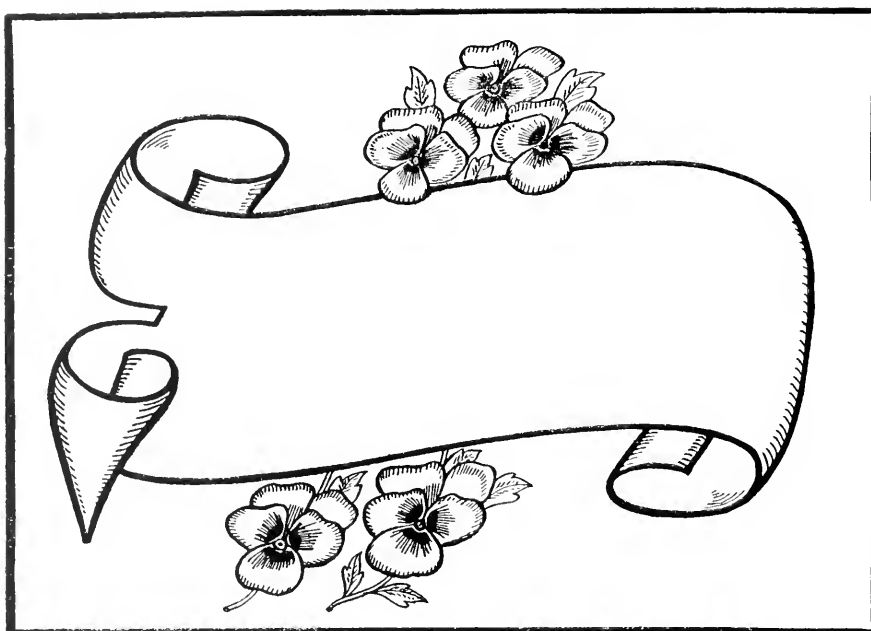
Scroll and Flower outline suggestions.



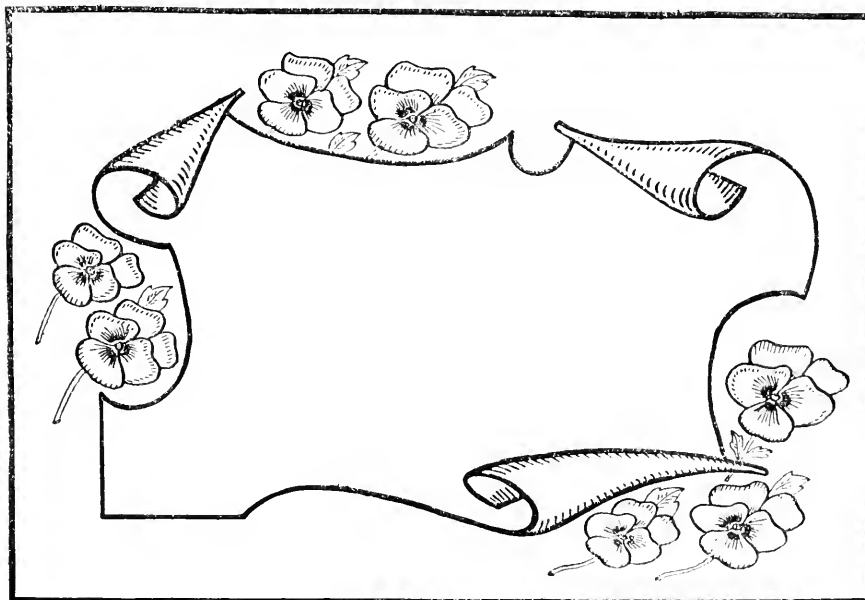
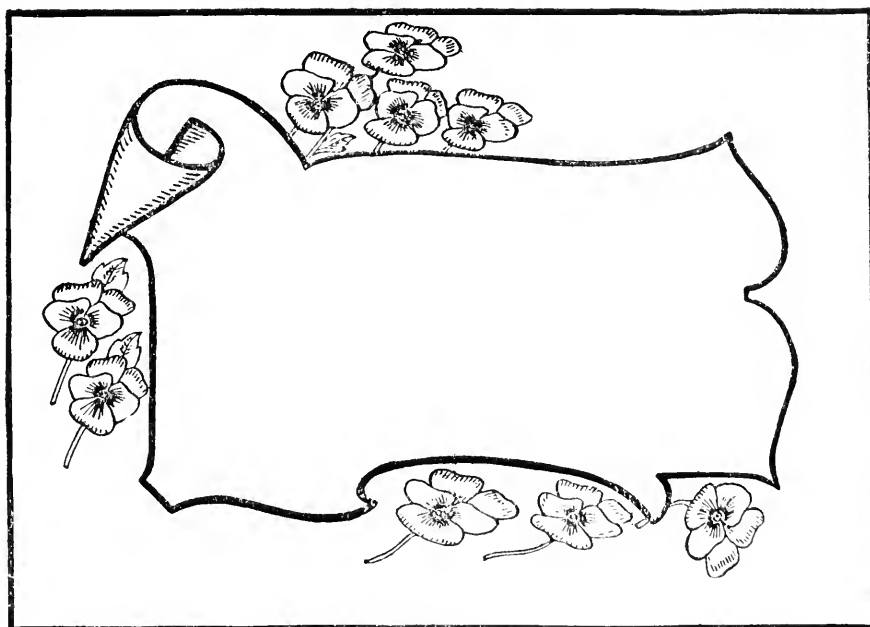
Suggestions for background outline with flowers.



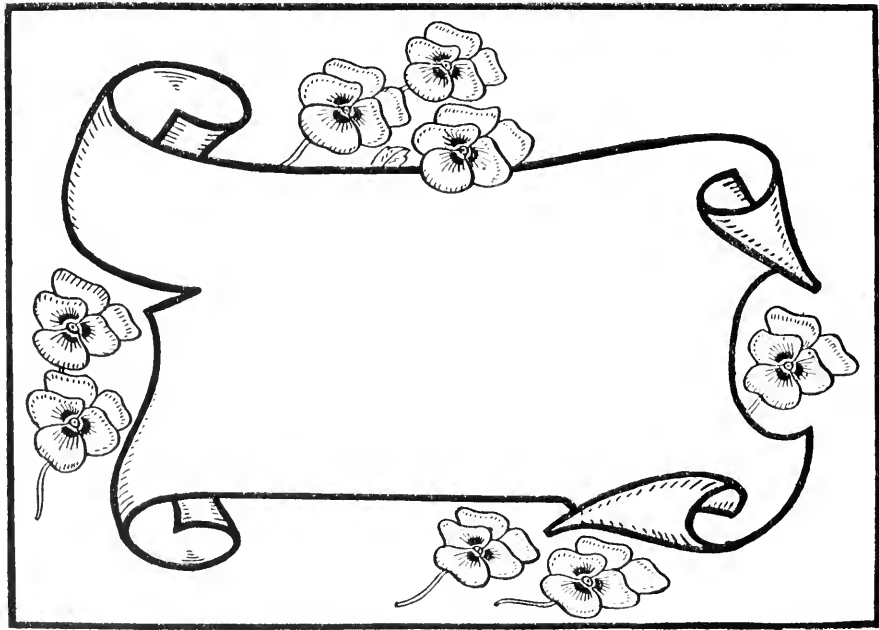
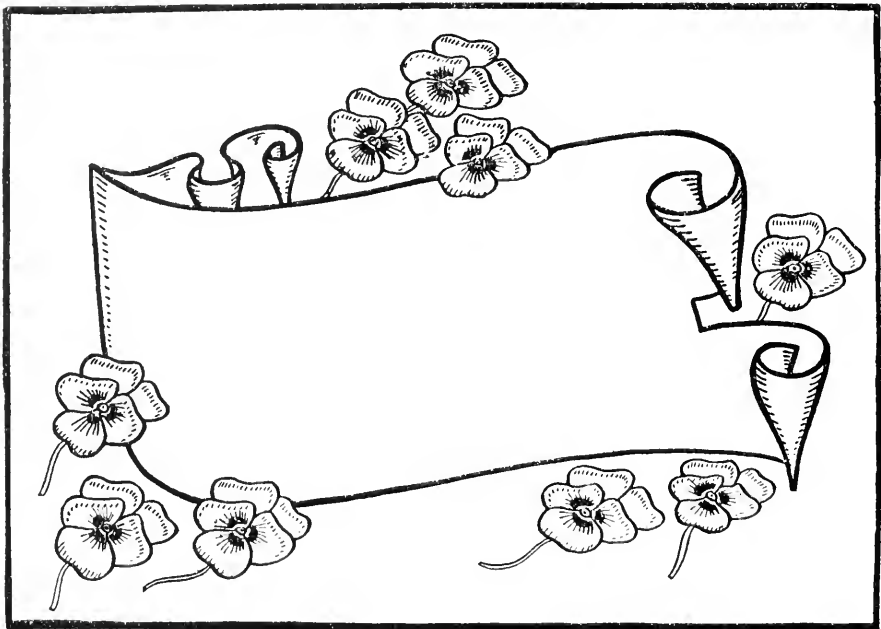
Background and flower outline suggestions.



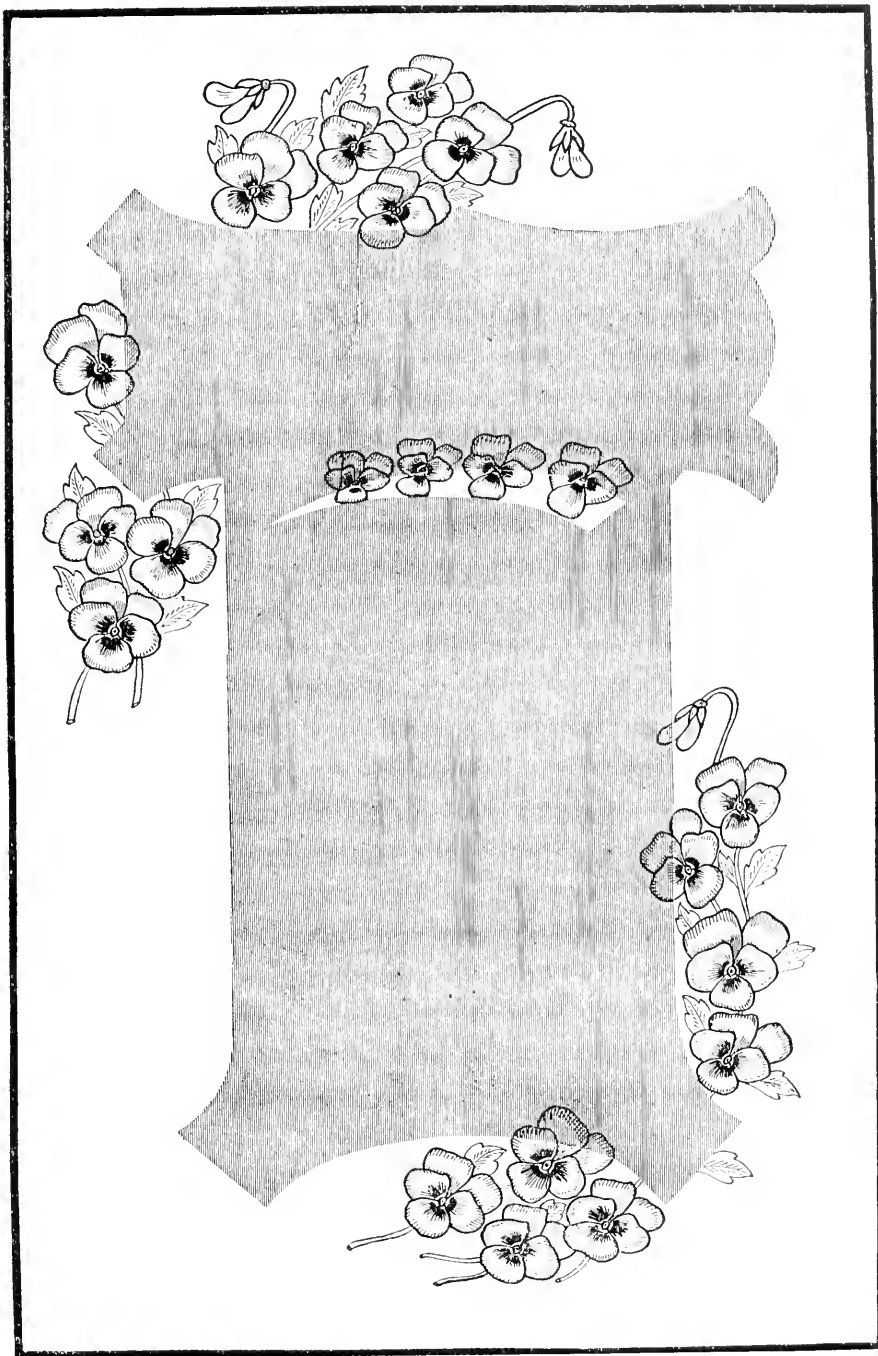
Scroll and Flower outline suggestions.



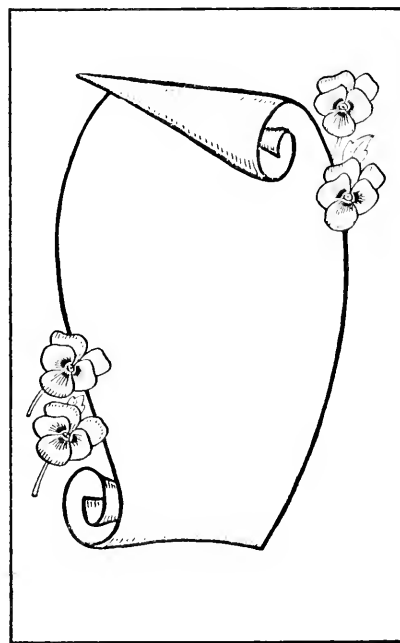
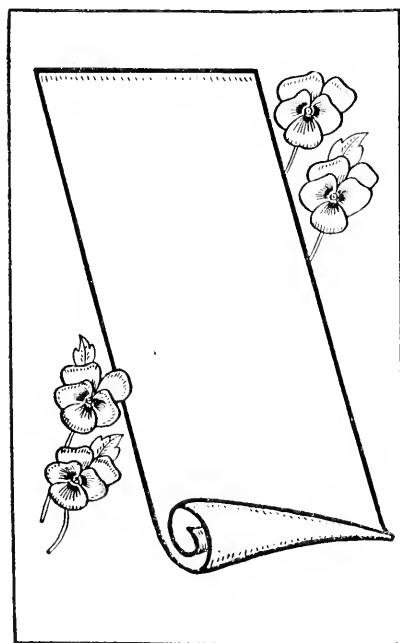
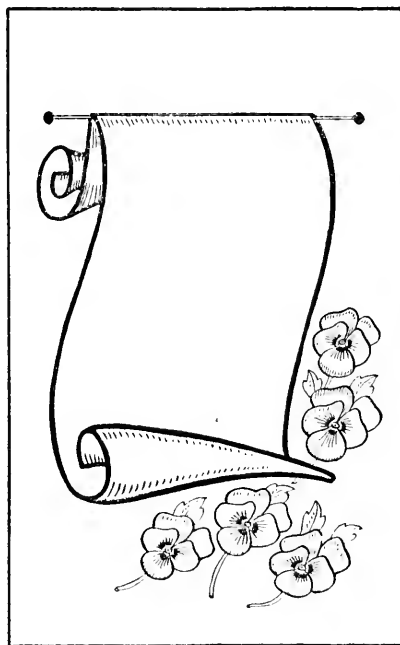
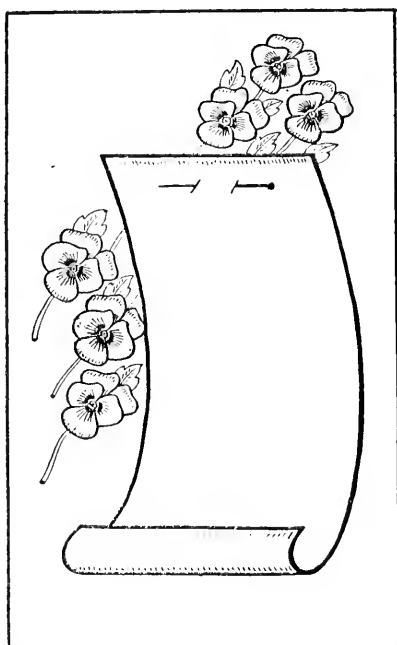
Scroll and Flower outline suggestions.



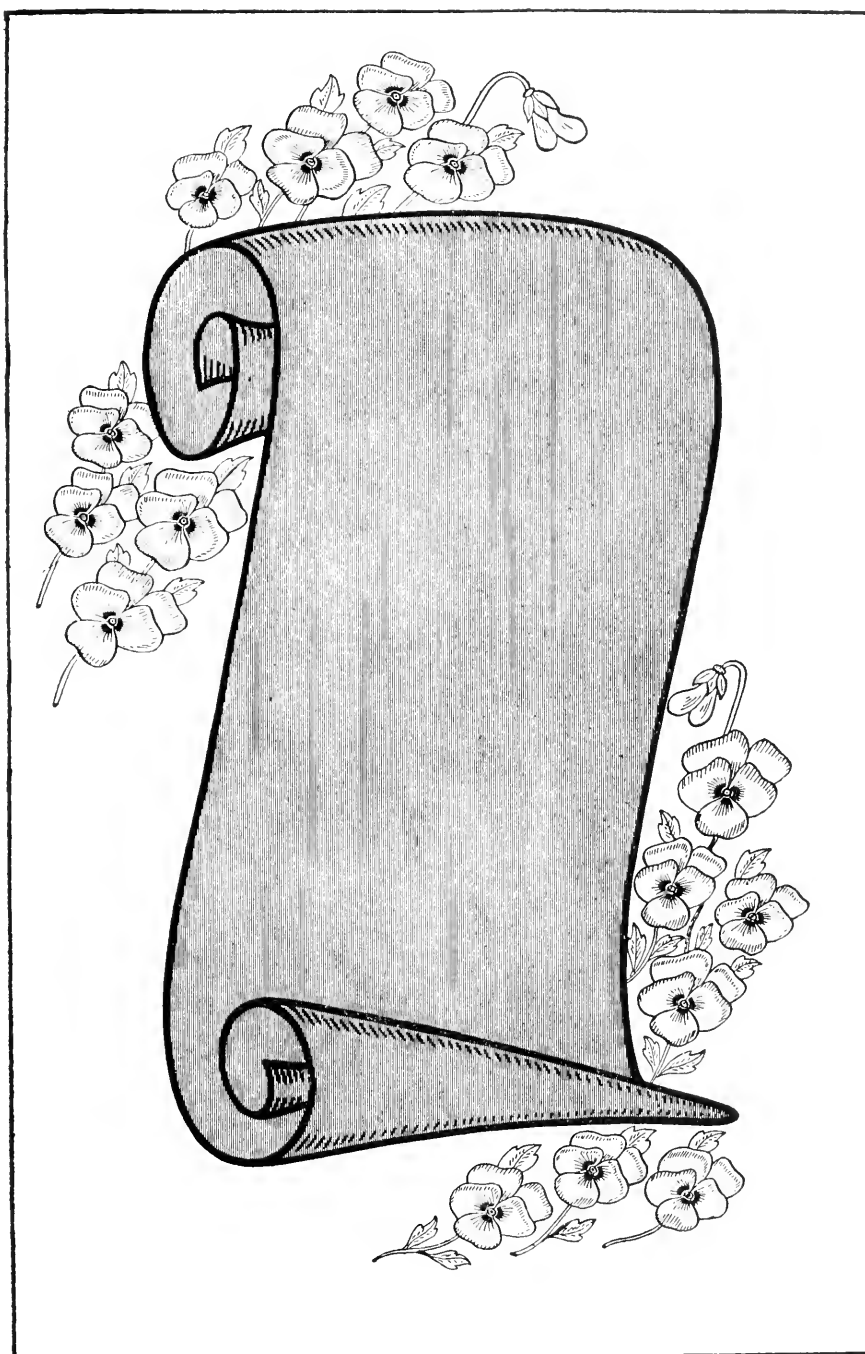
Scroll and Flower outline suggestions.



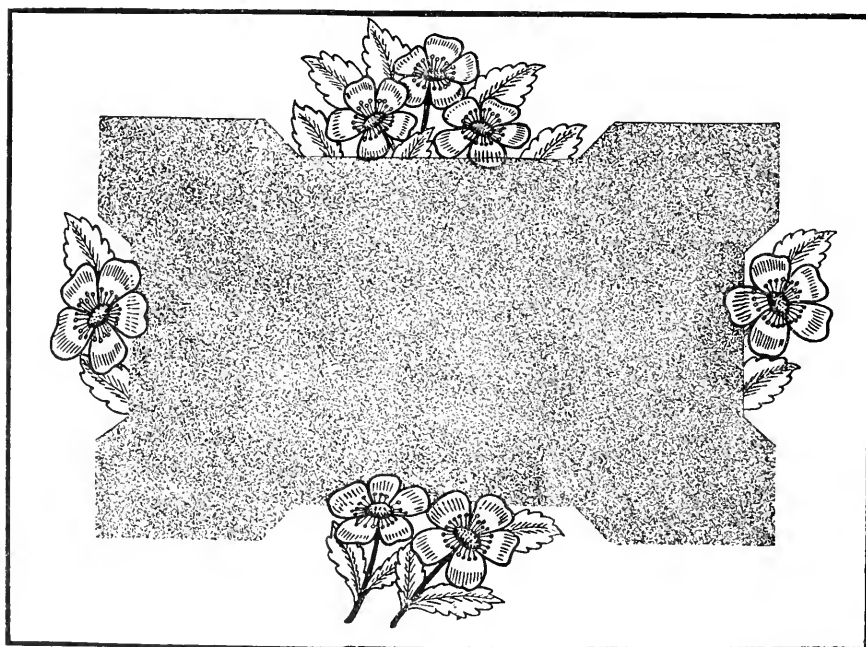
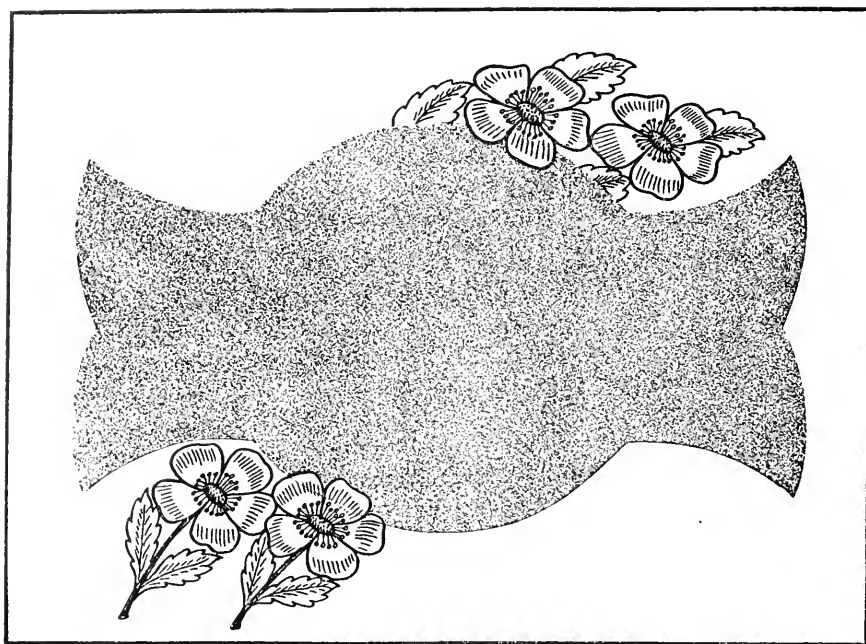
The close observing card writer will get many valuable suggestions by studying nature for designs and colors and discover unending combinations of beauty and delicate touches of detail which give artistic effects. For outline and construction of Pansy flower, see pages 14 to 18.



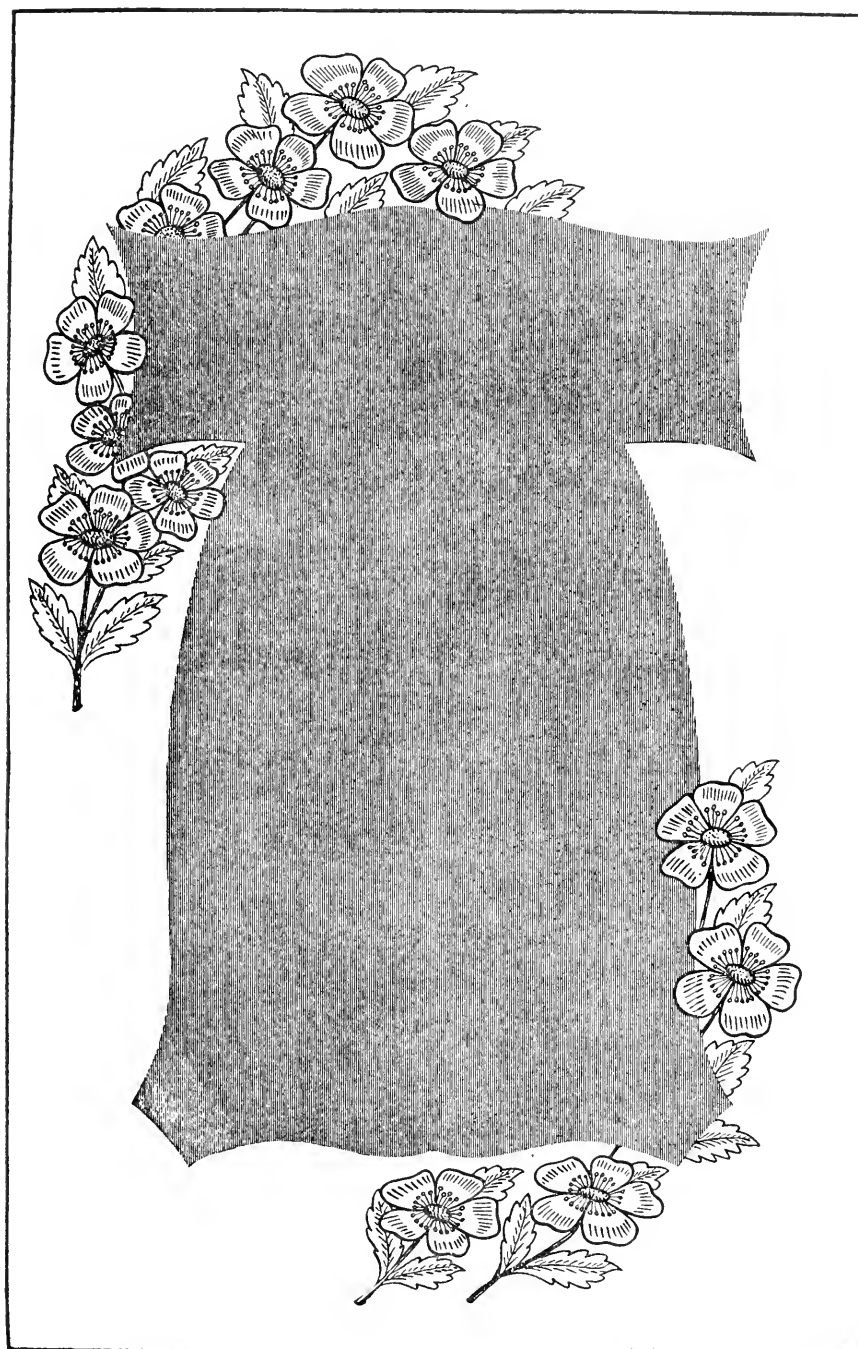
Painting pansies afford an endless variety of color effects for those interested in producing dainty show card designs on short notice.



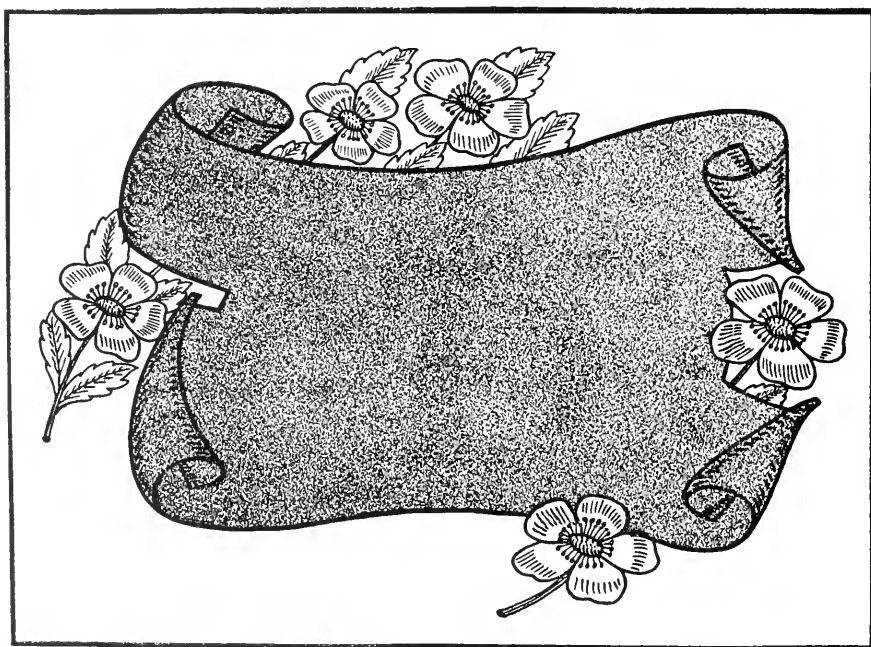
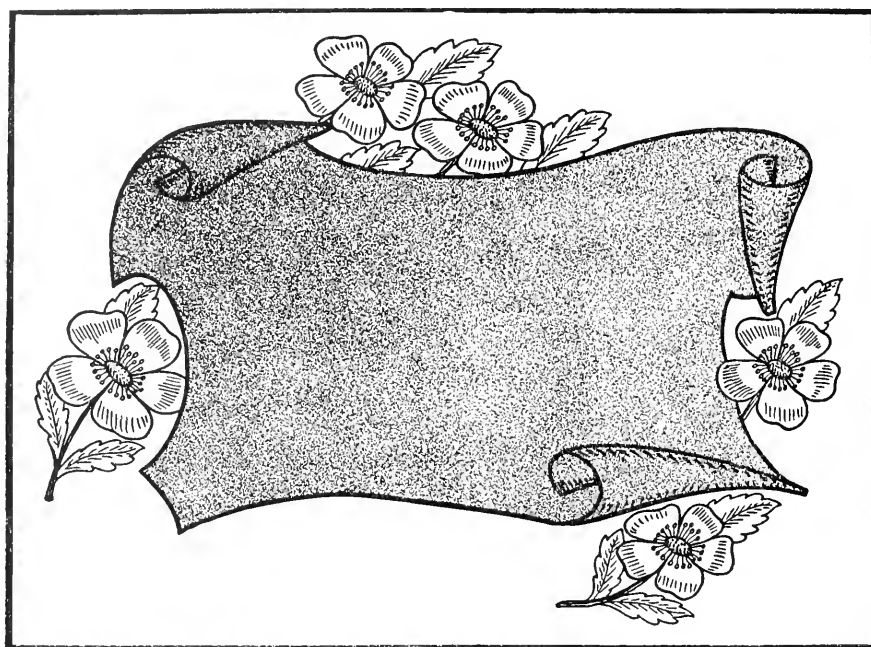
Practice is the key note for success in flower painting and show card designing. An important point in rapid flower painting is to study carefully what may be to an advantage left undone,—the main thing is to merely suggest a neat form and color by the fewest brush strokes.



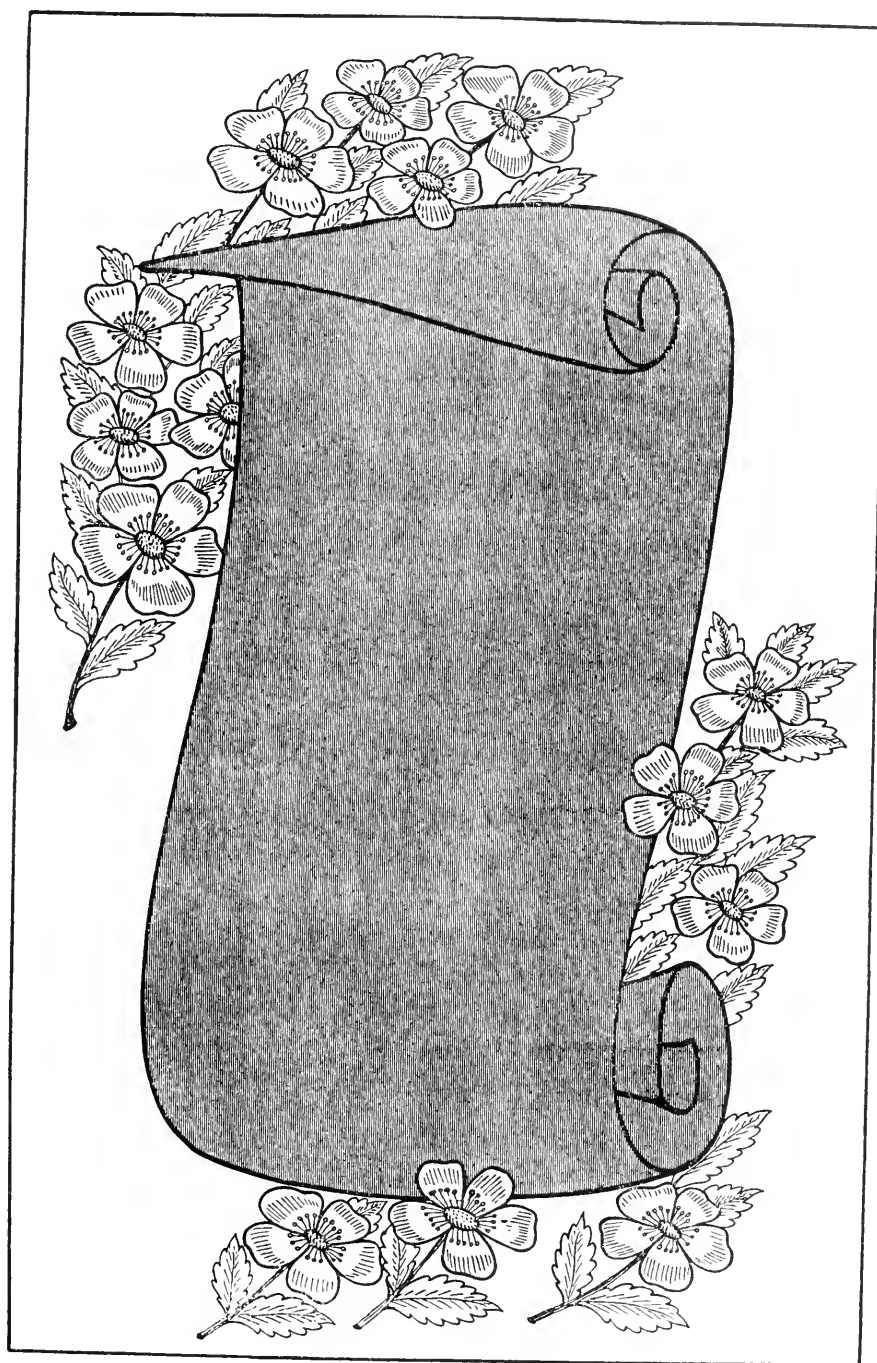
Background and flower outlines.



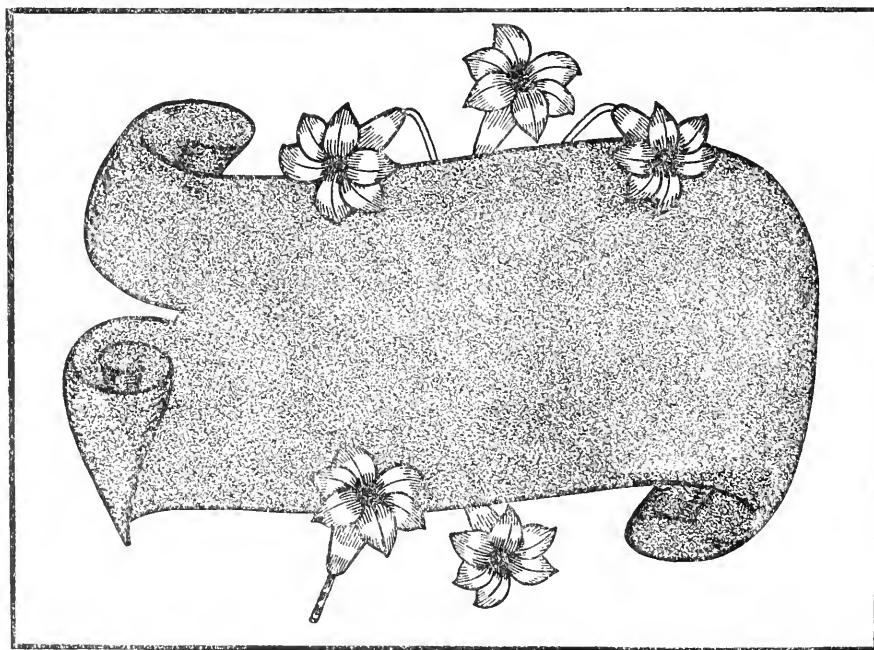
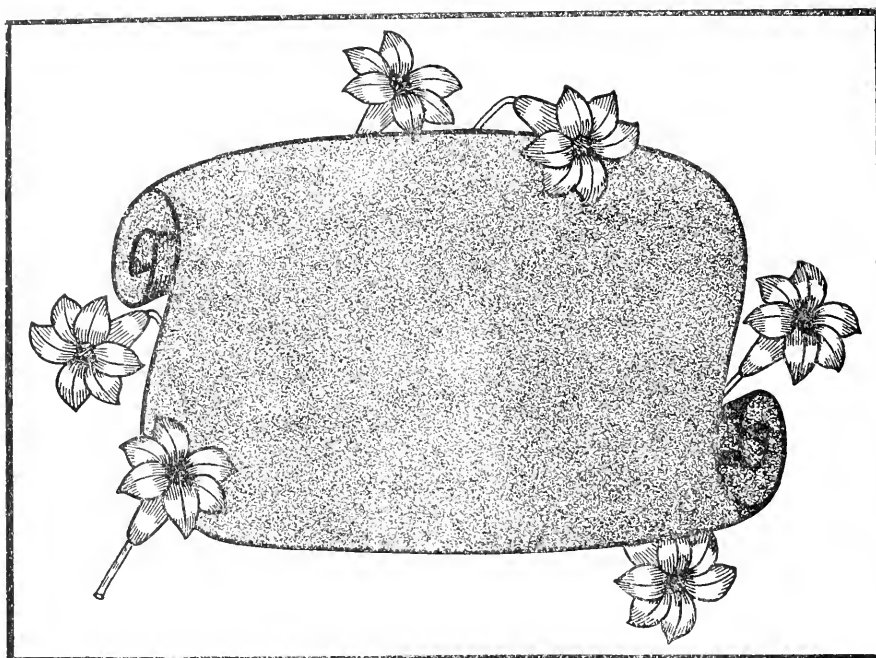
For an easy method for cutting out uniform background outlines, see page 96.



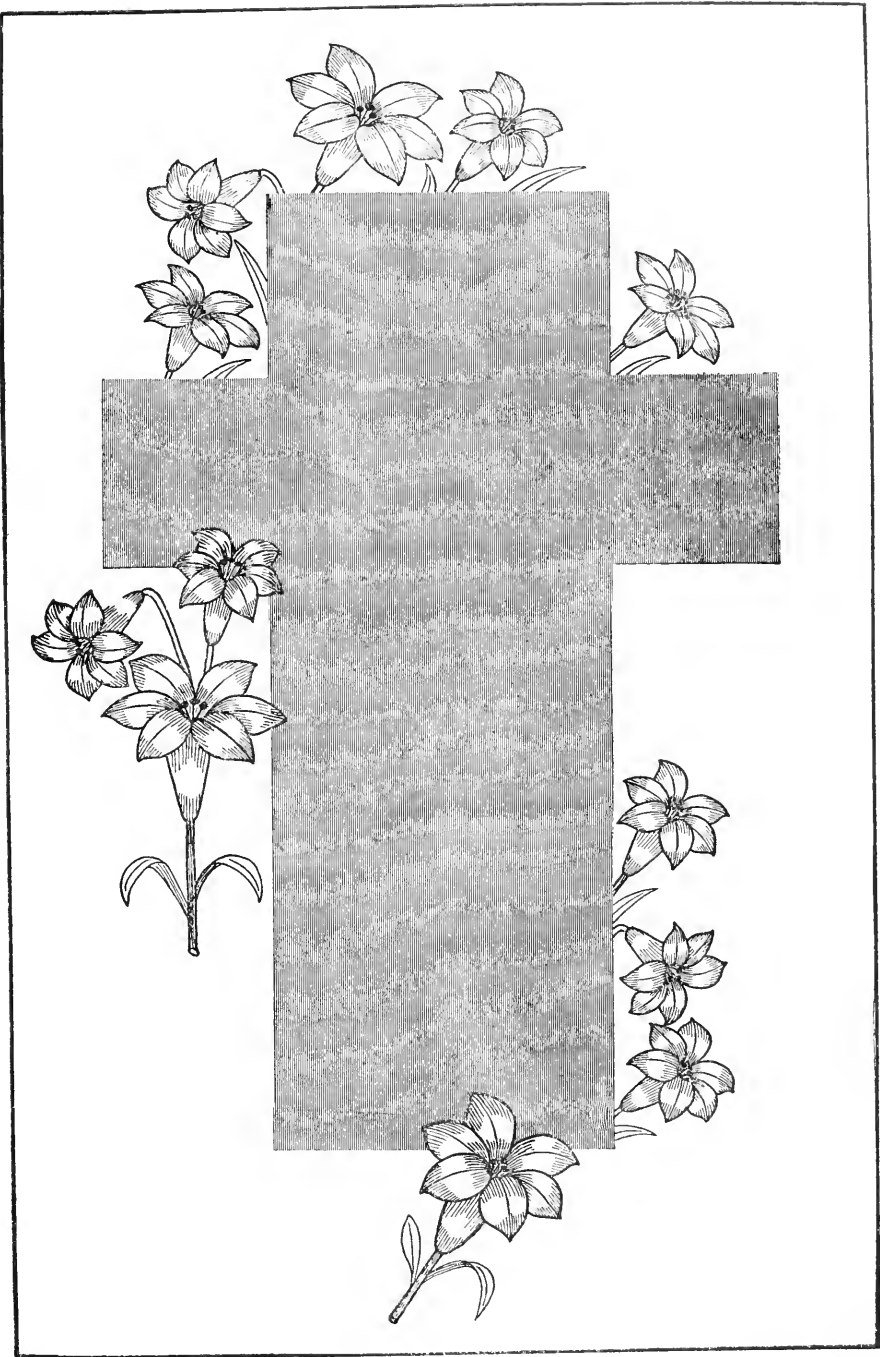
Scroll and Flower suggestions.



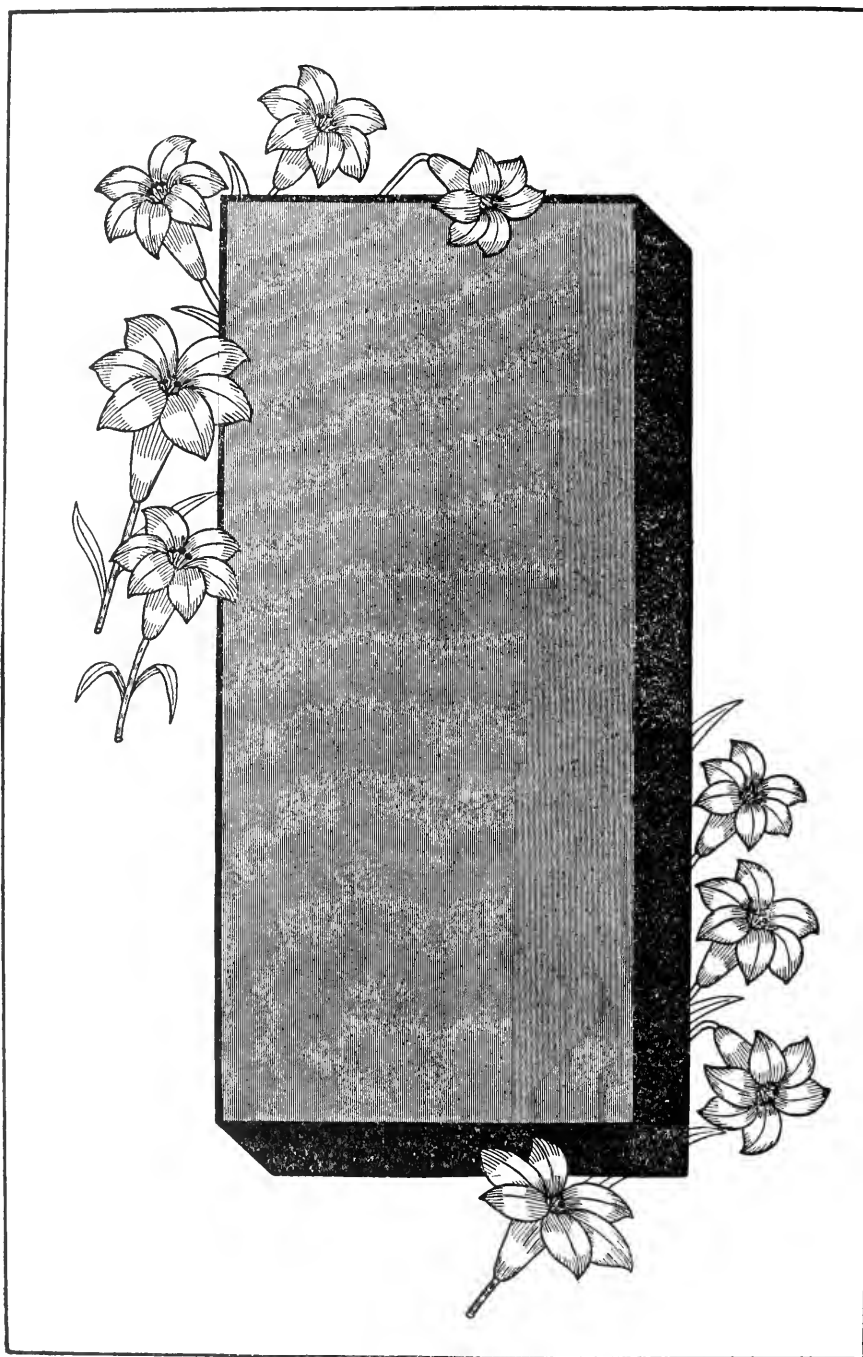
For outlining and painting Wild Rose flowers, see pages 20 to 27.



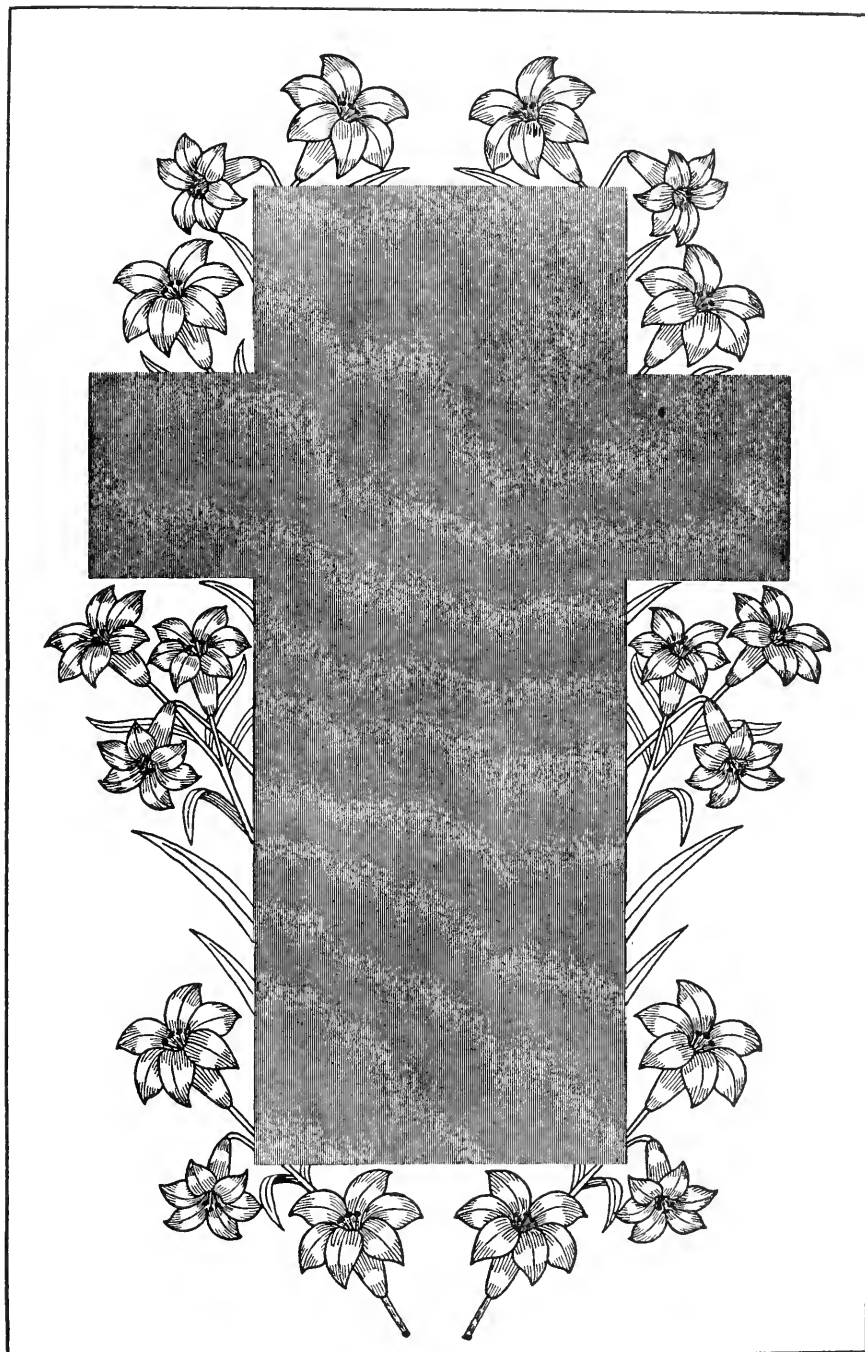
Flower and scroll suggestions.



Show card suggestion.



Show card suggestion.



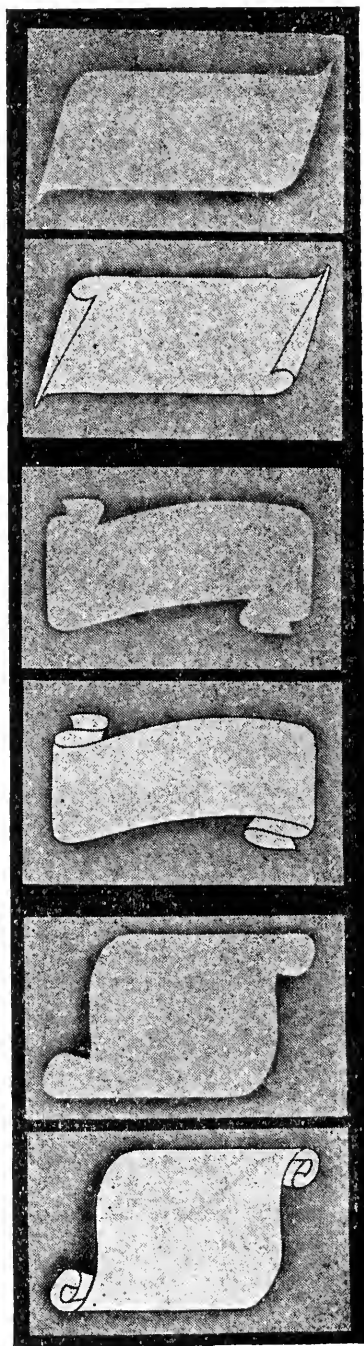
For outlining and painting Lily flowers, see pages 30 to 35.

Shaded Background and Scroll Outline

To produce a shaded background on show cards, etc., similar to the designs in the illustration to the right, first get a sheet of straw board the same size as the show card about to be used. Cut the straw board in a simple outline or pattern design and attach the same to the show card. Then, use a show card spray outfit to spray color of any desired shade around the pattern. The space or surface protected by the pattern remains white, or color of cardboard, while the background or outside of the pattern is shaded by the spray of color.

Very rapid and ingenious combinations can be produced in this way, both in delicate flat tints and also when finished with a scroll outline as shown by the second card of each design in accompanying illustration. The scroll line should be run with a lettering pencil when the background tint is dry.

The following cards also show other suggestions of design and finish.

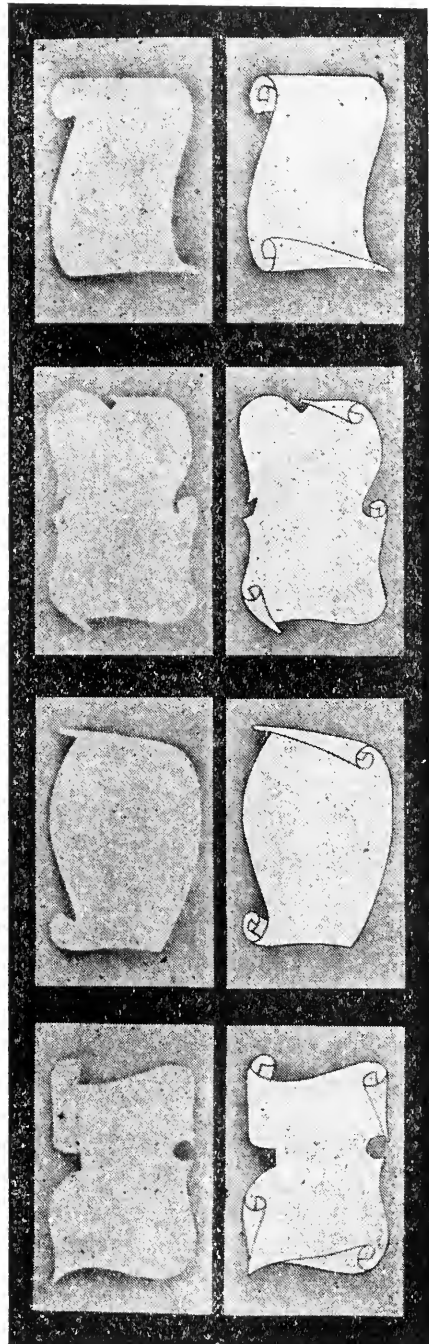


Hundreds of new and novel designs in all colors can be made in this way from common cardboard in all sizes at a fraction above the first cost of cardboard.

A complete assortment of distinct designs can be made in this way by any show card writer, which will enable one to keep a full supply on hand, ready for lettering on a moment's notice. Very pretty and inexpensive panel cards can be made similar to those given in illustrations to the right. These are simple to make and very attractive when the background is in delicate tint and the scroll outline in black or other colors in harmony with the color of background.

For the scroll outline use a No. 7 or 9 Red Sable show card brush and a good quality of show card paint.

The use of flitters in gold, silver, crimson and green on scroll outline with adhesive ink always produces a very rich and striking effect when neatly done.



The panel designs given herewith show a still further variety to that of preceding pages which give a good idea for neat and easy designs to begin with.

Almost any simple design cut in straw board pattern will produce a neat effect and the appearance changed wonderfully by a scroll or border outline in strong color. A good method in this work is to outline your design complete on the straw board pattern before cutting it out. In this way you will preserve the original sketch and also use the same for spraying the background color. There is no end to the variety of this work and the show card writer who uses a little ingenuity in this line will be above the competition of any one in his locality who is not so progressive.

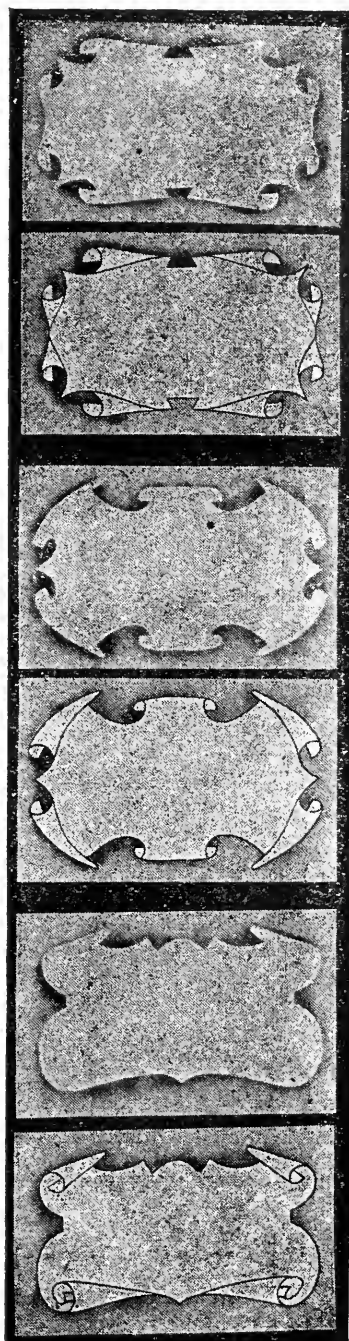


The designs given in this illustration show a variety of half-sheet cards (14x22 inches). These with the preceding outlines will enable the beginner to soon learn to execute original designs, limited only by artistic ability and practical skill. By this method, scroll work and designing becomes very simple because there is a basis to work from on each individual design after the first step is taken. For patterns always use straw board when possible, as this will be more porous than ordinary card board and will absorb the superfluous colors or spray almost equal to blotting paper, consequently the colors will not run or blot the show cards when using the same pattern several times.

When through with each pattern or design, lay them away carefully and place a small board or card over them with sufficient weight to keep them flat and in good order for future use.

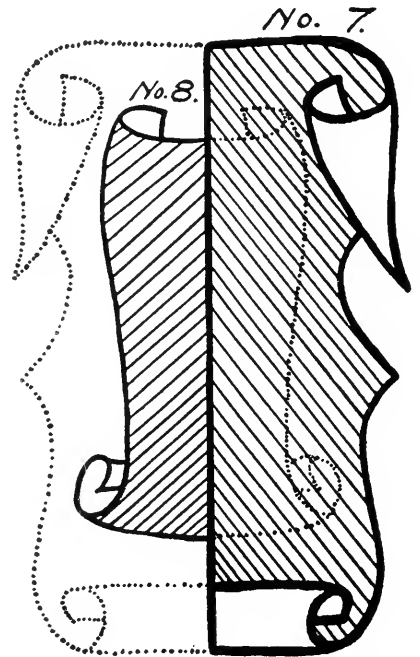
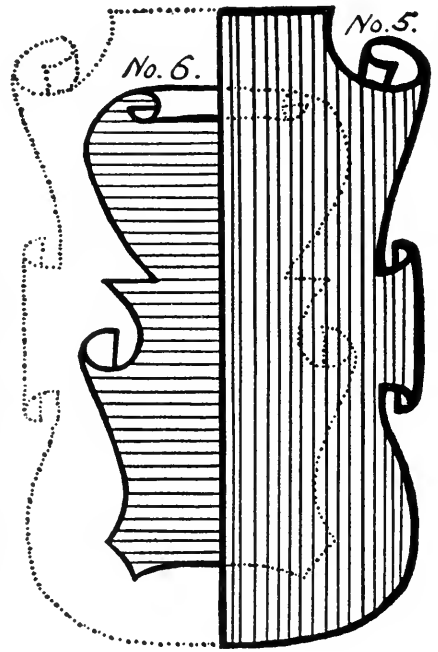
Colored Card Board—In spraying backgrounds on colored card board, remember that the color solution from the spray outfit is transparent; consequently, red sprayed on blue card board will have a pronounced purple shade, while blue on yellow card board will show green, and so on, the underground color always being prominent in modifying the shade or color effect when transparent paint or inks are used.

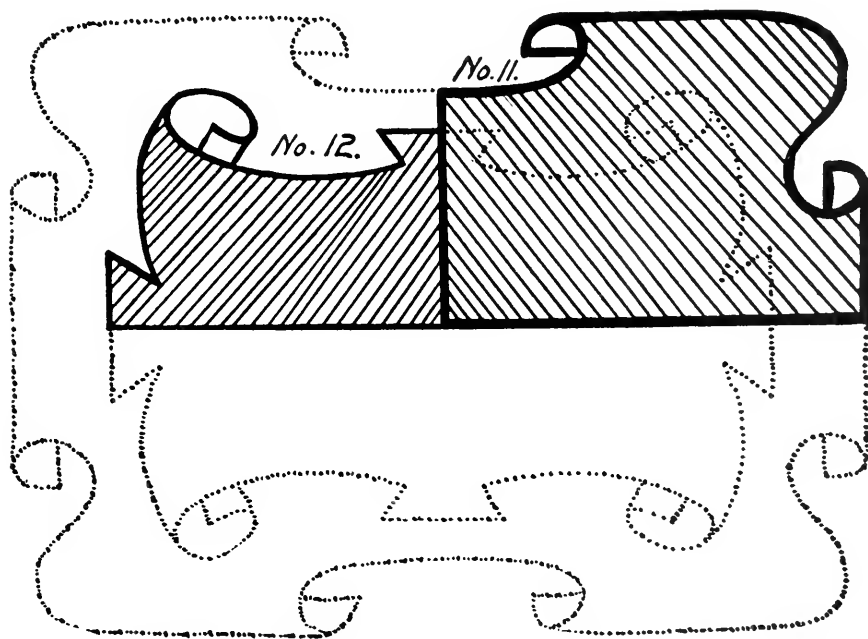
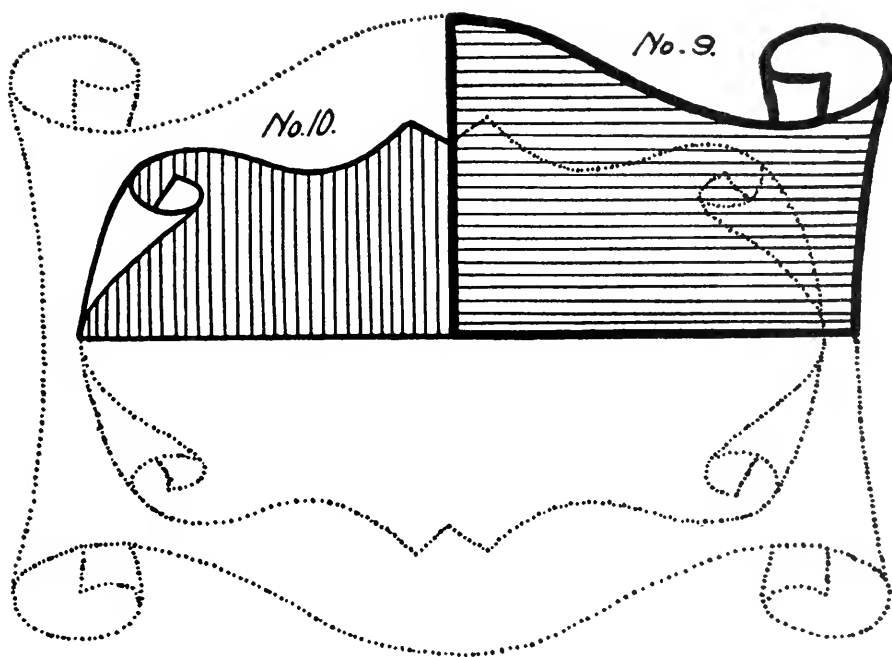
All colors in spraying solution will have a fine effect when used on white card board and produce hundreds of pretty shades in backgrounds and delicate tints. For spray outfit see page 141.

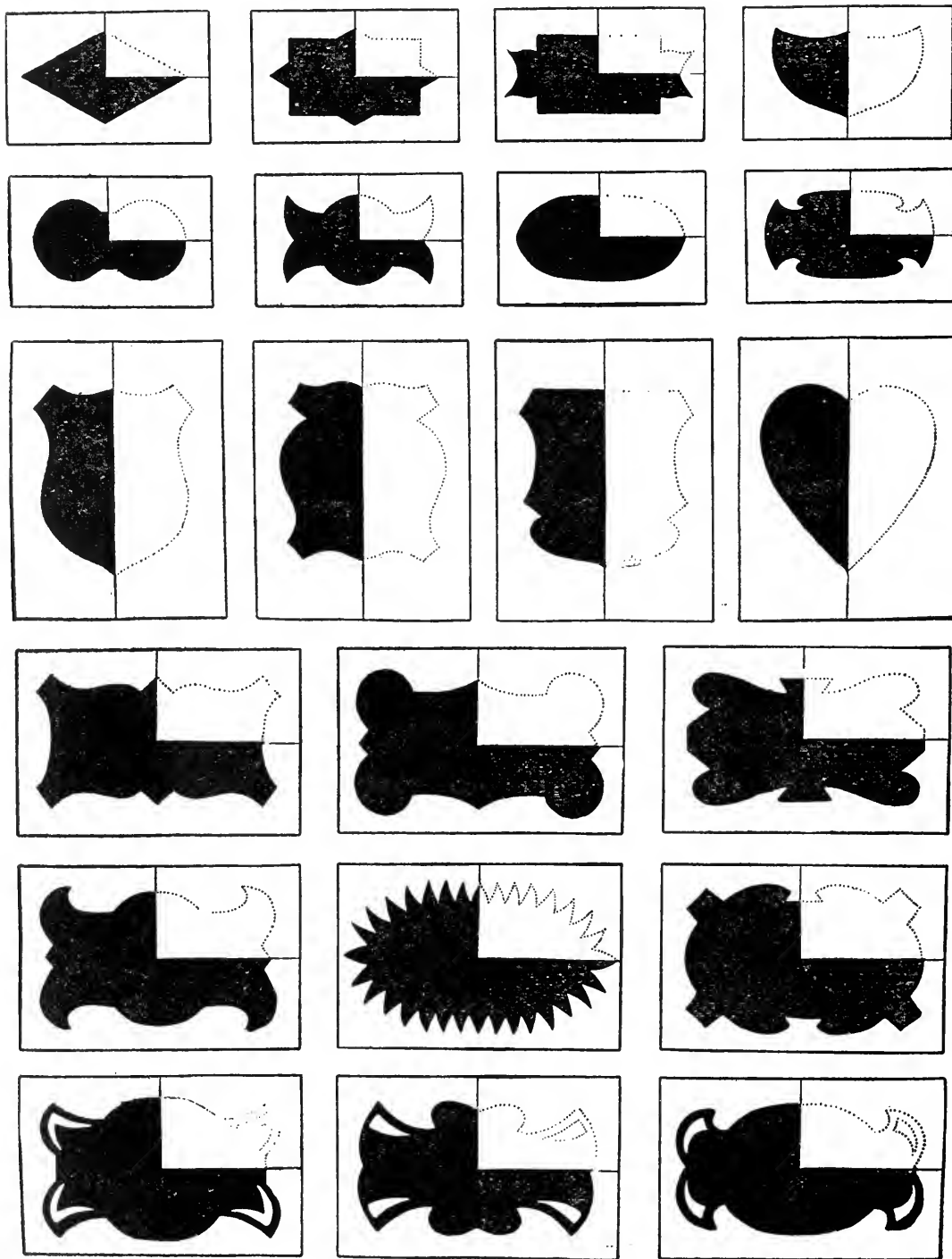


Illustrations Nos. 5, 6, 7 and 8 give a suggestion of a variety of scroll designs that can be made by any one in a very few minutes. The paper folding method for accurate designs on both sides will be found interesting and valuable to all who wish to excel in catchy and inexpensive show cards. The outlines on this page are made by one fold of the paper. Each design when opened out will show the pattern in full size and give a true basis to finish the scroll by a few strokes of the brush. Designs of this nature can be quickly treated with several styles of finish in the way of tinted backgrounds by the use of a show card spray outfit to produce delicate tints and other combinations of color. The outline of scroll when traced upon a card may be run with a lettering brush in color, or can be finished in gold flitters by using adhesive ink. The scroll outline may also be made in relief with a raised lettering outfit, which will produce very rich and striking effects when the background of card is finished in a delicate spray of color.

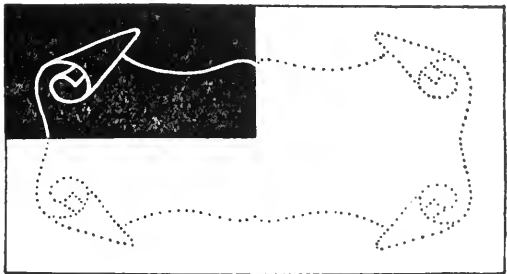
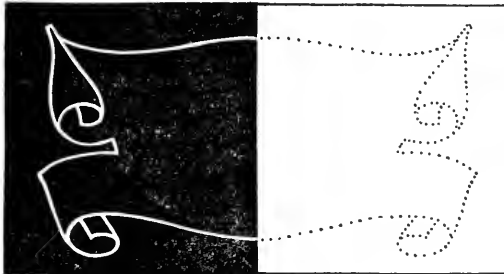
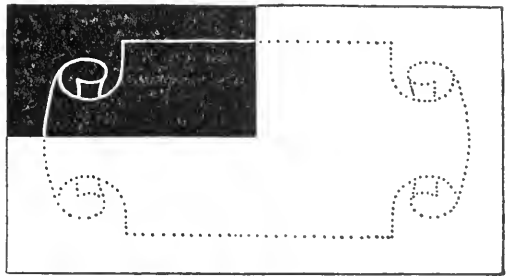
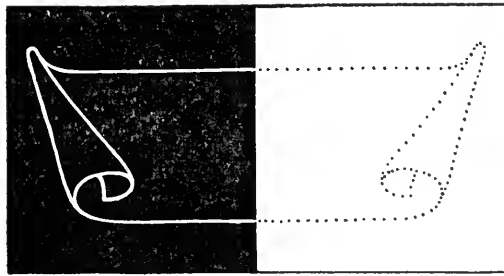
The scroll patterns, Nos. 9, 10, 11 and 12, following page, are made similar to those on this page; the only difference is, the following scroll patterns retain the same outlines both top and bottom of each design, and the ends also are uniform. This is done by folding the pattern paper twice, making the same one-quarter size of the full design. A very simple cut or scroll outline on paper folded one-quarter size will produce quite an elaborate and accurate design when unfolded. Scroll designs of every description made in this way can be preserved for future use by cutting out cardboard patterns of each design. In this way cardboard outlines will enable one to do quick work and they are also more serviceable than paper patterns. All scroll designs should be made so that lettering or composition of card will show out prominent.



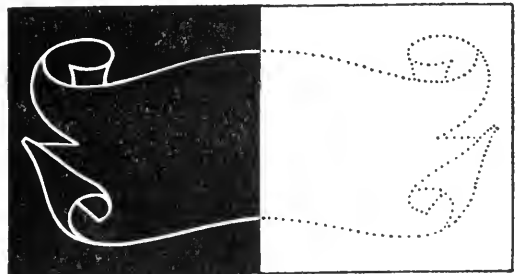
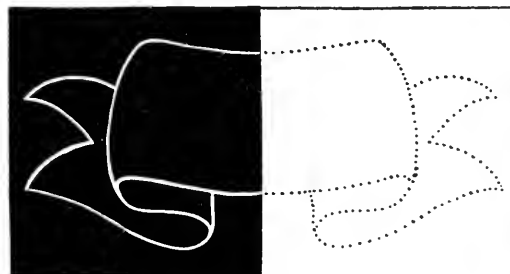
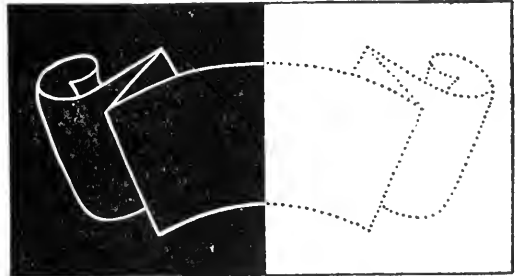
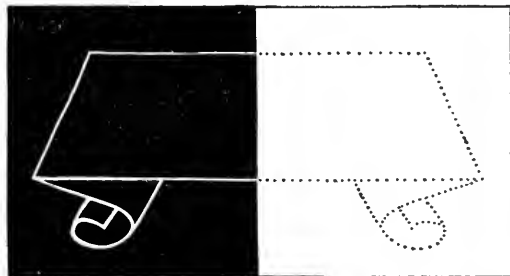




For cutting out border designs and background patterns true and well balanced, first take a sheet of paper the same size of the card you are to use, fold this twice, making it one-quarter size. Then cut the same with a pair of shears along the dotted outline as indicated which will produce a full size pattern as shown when the paper is unfolded. Note the different designs, some are made by simply folding the paper once—as shown in the third group of above illustration.

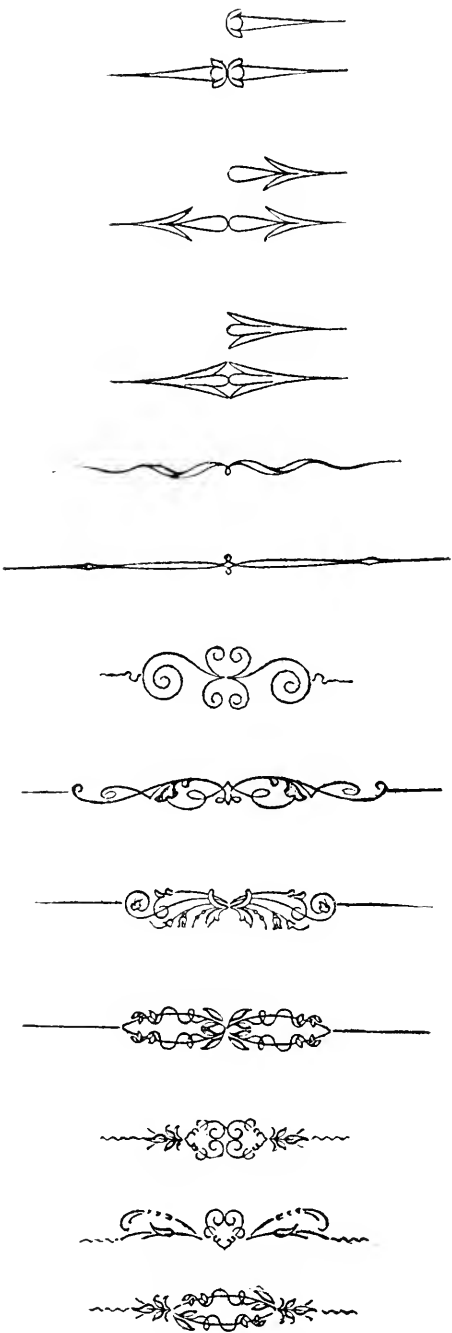


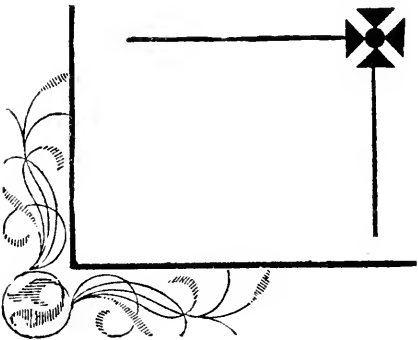
For making scroll outlines true and well balanced, the above method will be found interesting. In beginning, simply take a sheet of paper the size of card to be used, fold it once, making it one-half size, as indicated by the black portion of the first outline above. Then outline scroll on paper pattern with lead pencil as indicated. Carbon paper placed in fold of pattern paper will produce the full outline when unfolded. Paper folded twice, making it one-quarter size, may also be used to good advantage in special scroll outlining.

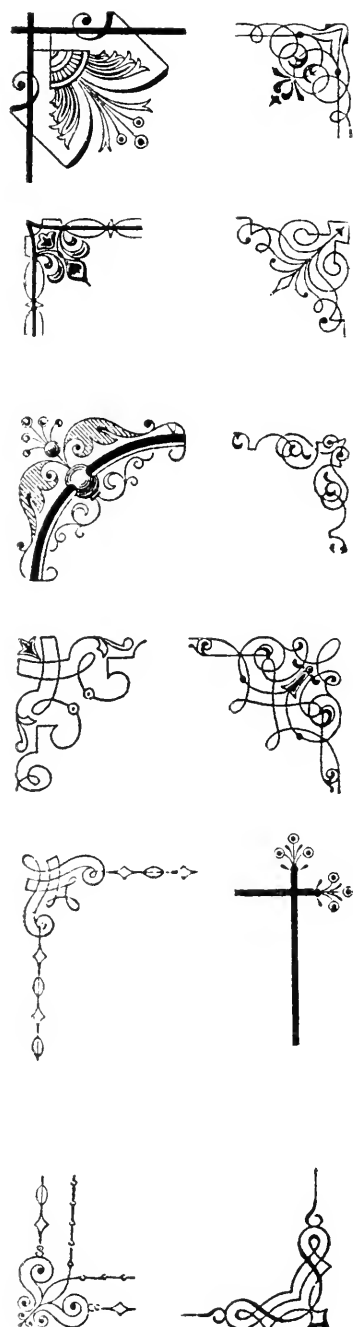
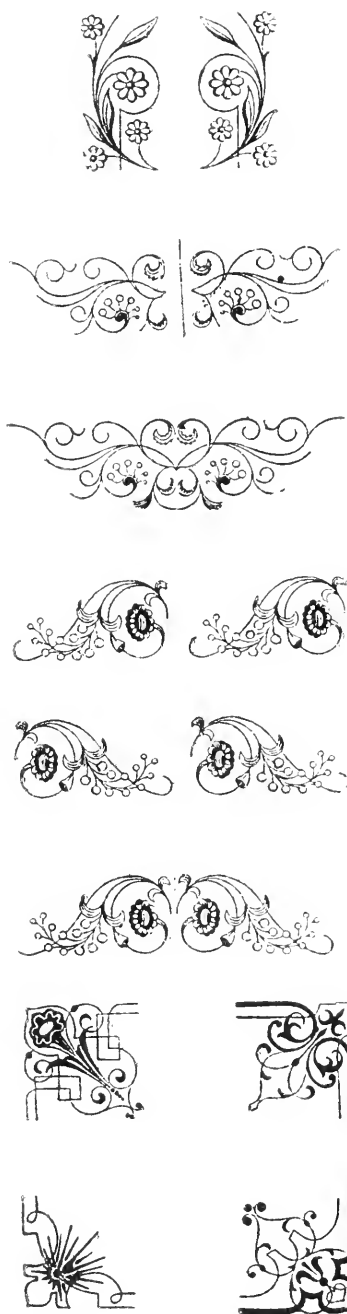


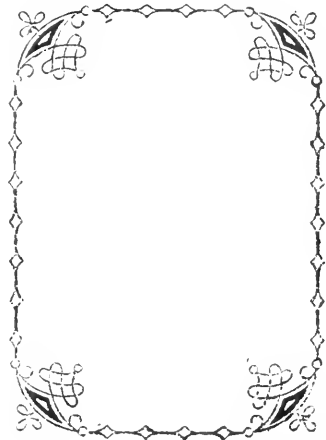
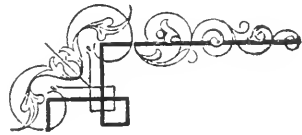
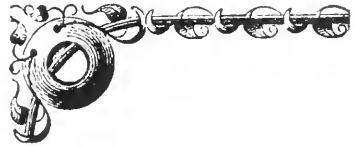
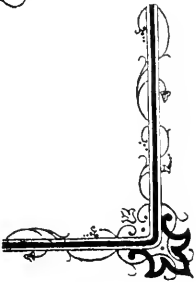
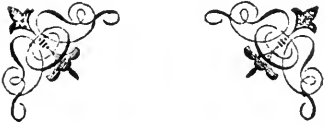
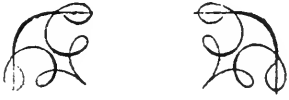
A very simple scroll outline on pattern paper folded one-half size will produce quite an elaborate and accurate design when unfolded. Scroll designs of every description can be made in this way and preserved for future use.

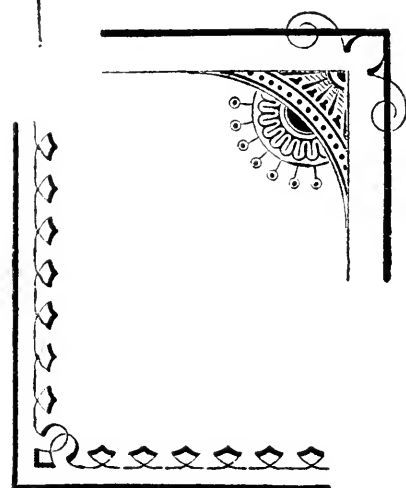
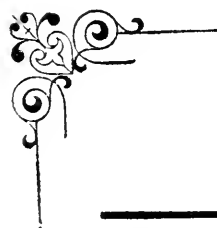
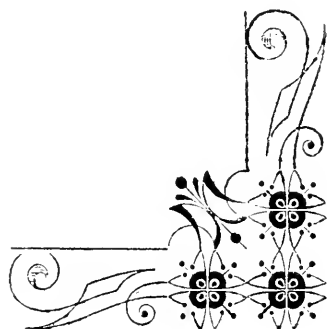
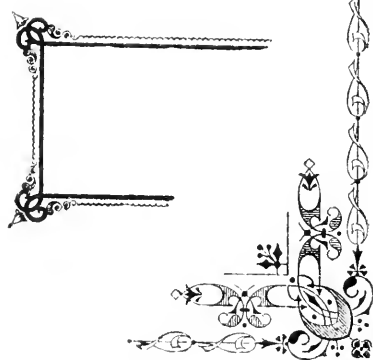
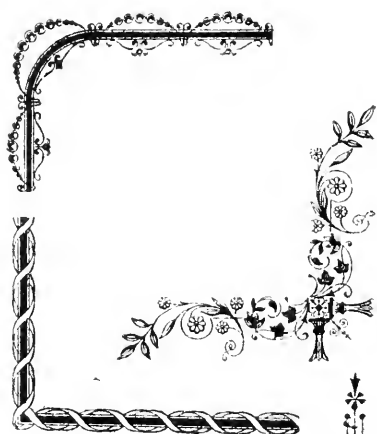
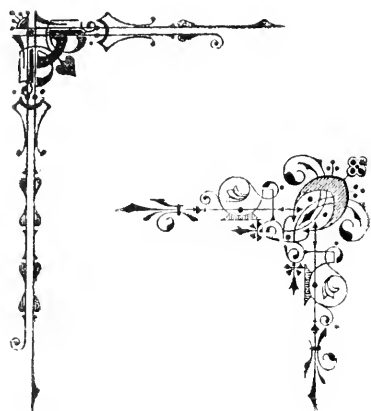
The amount or form of composition on a show card will suggest what is best fitted to produce a neat finish. A card with lettering of uniform size and considerable space outside of the lettering will present a neat and tidy appearance without margin lines or ornamental dashes. When the lettering varies in size and spaces between the lines are not uniform, the use of ornamentation, scroll or borders will make a card appear more compact and add to its appearance.

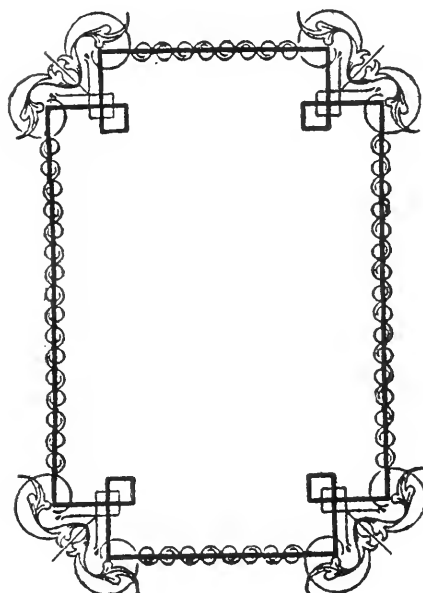
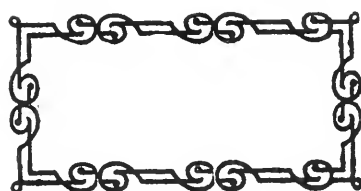
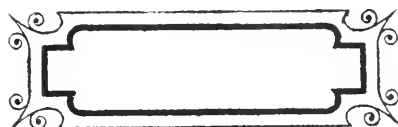
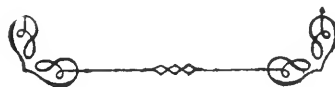
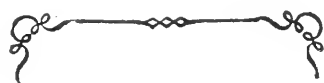
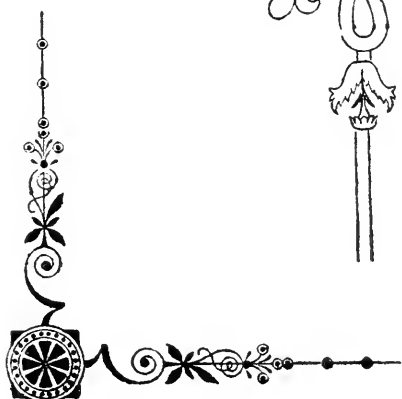
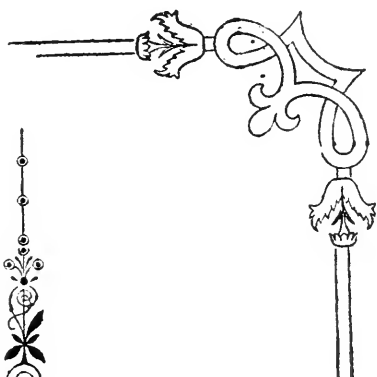


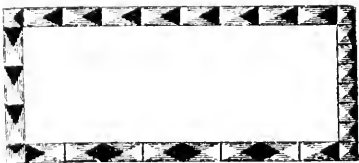
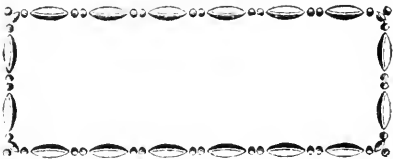
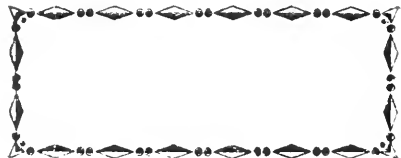
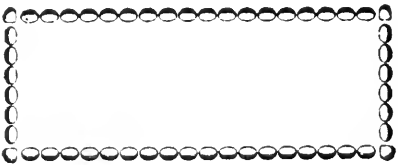
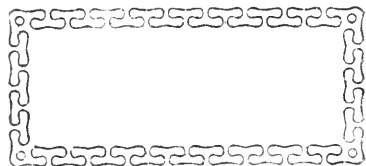
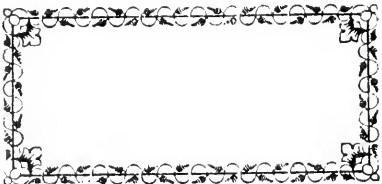
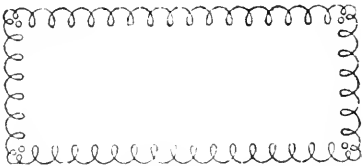


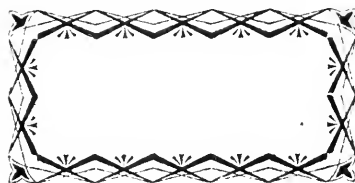
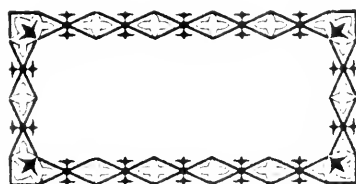
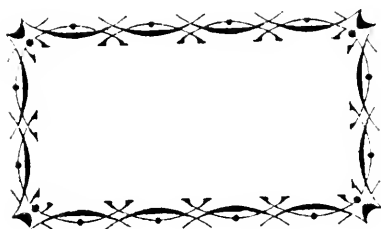
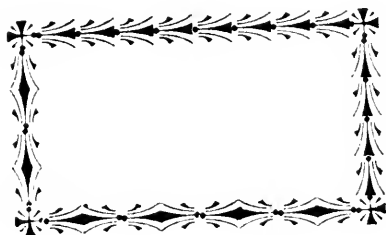
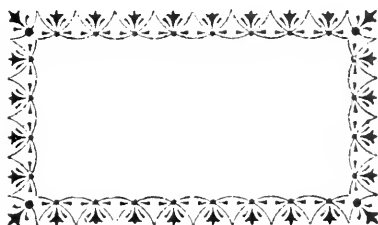
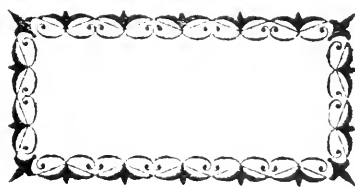
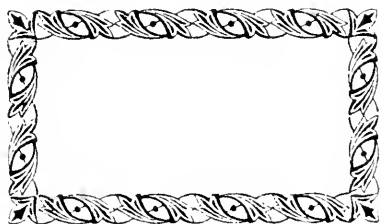


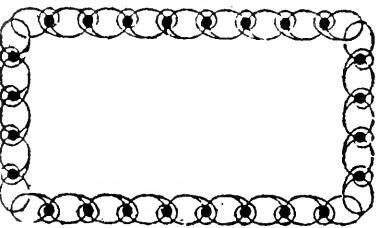
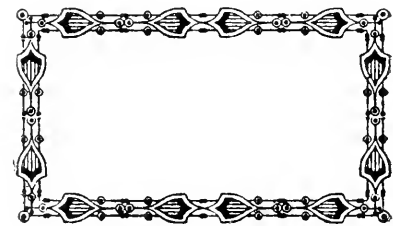
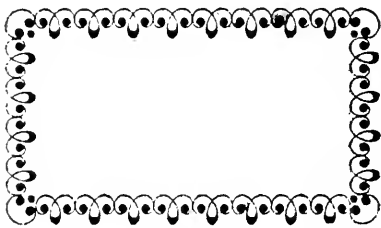
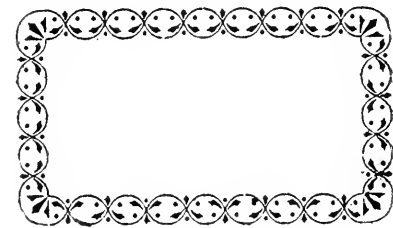
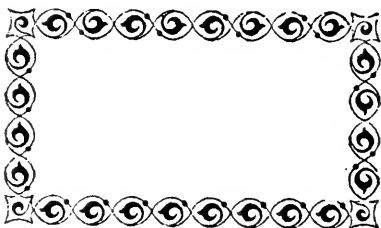
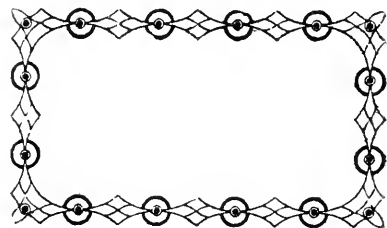
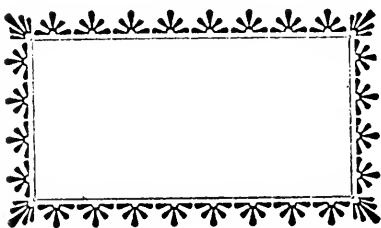
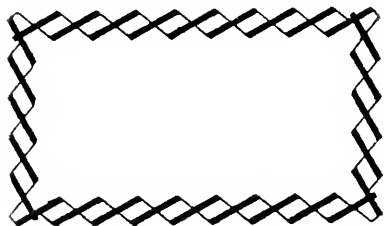


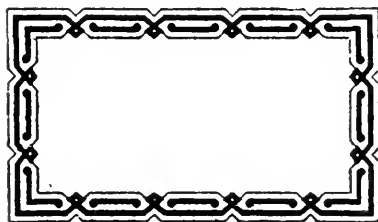
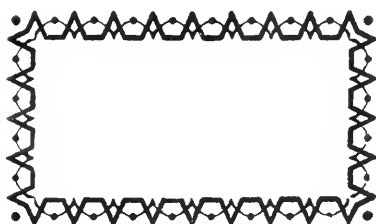
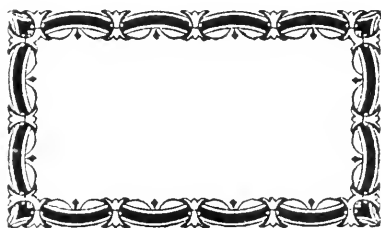
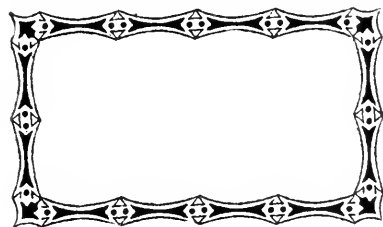
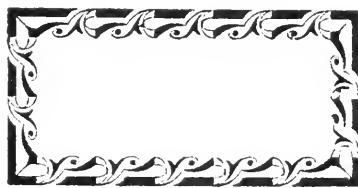
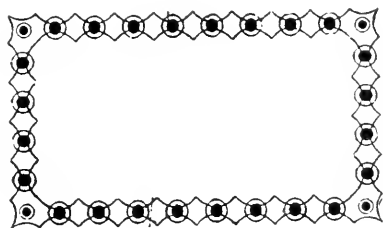


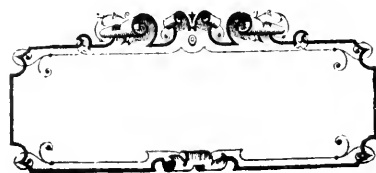
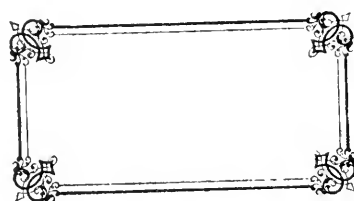
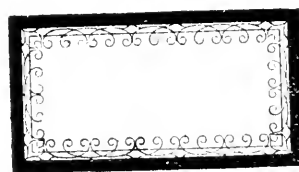
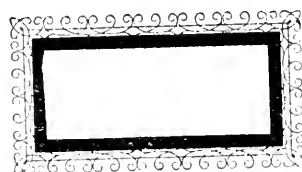
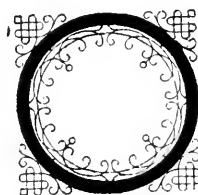
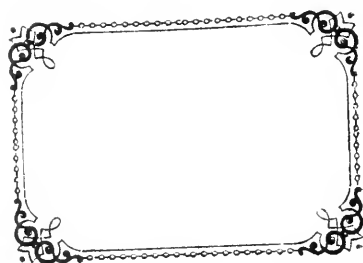
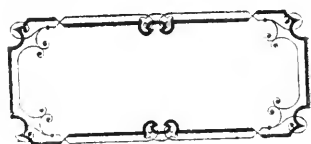
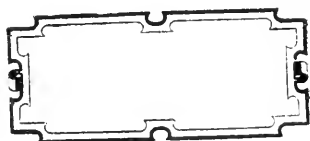
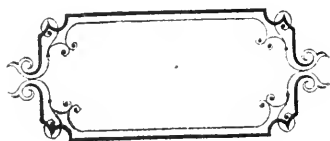
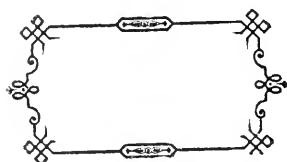
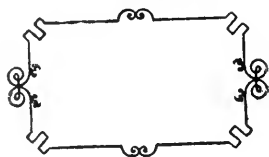


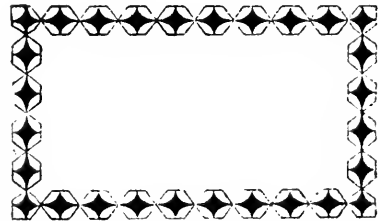
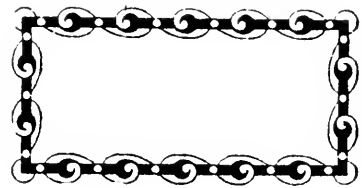
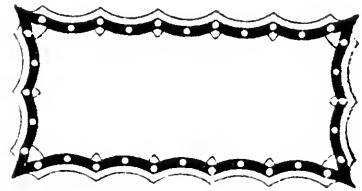
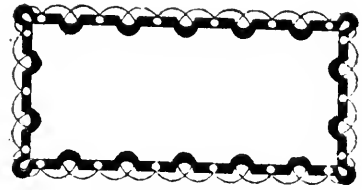




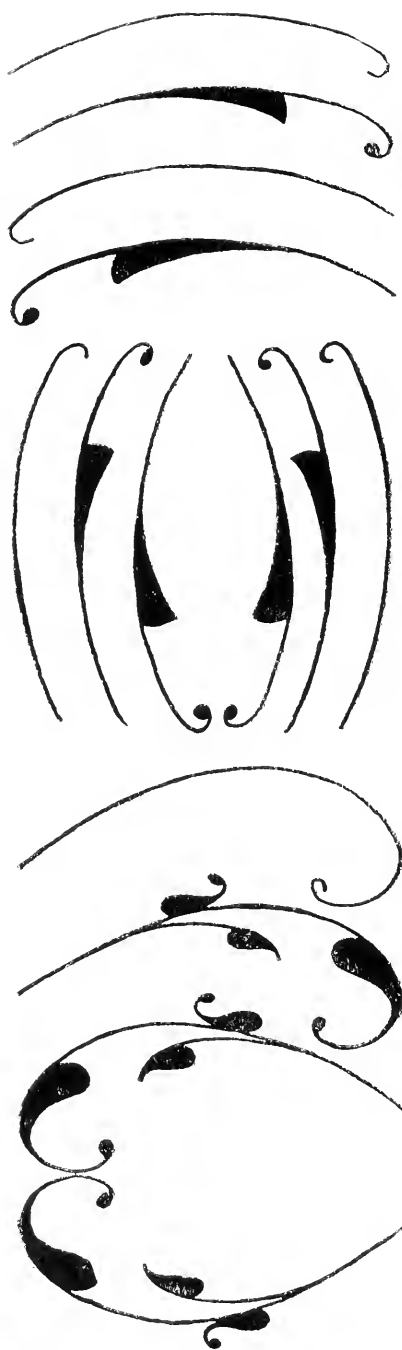




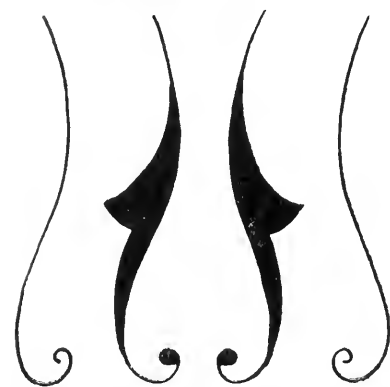
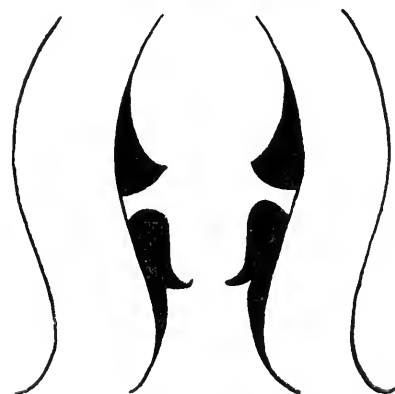
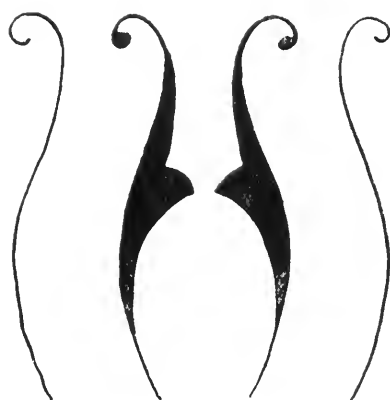
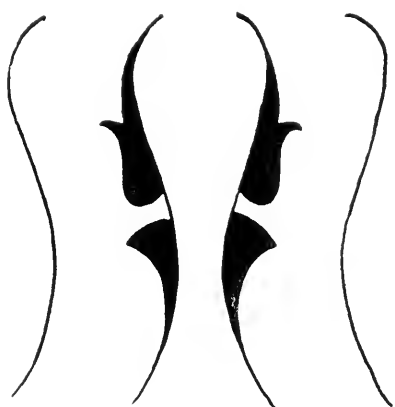


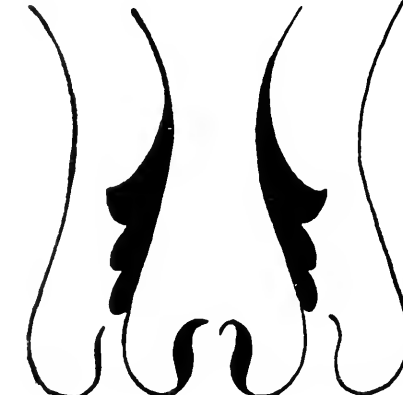
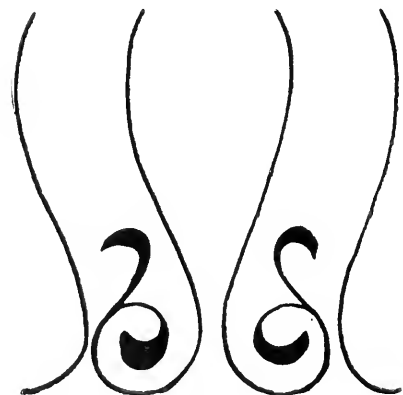
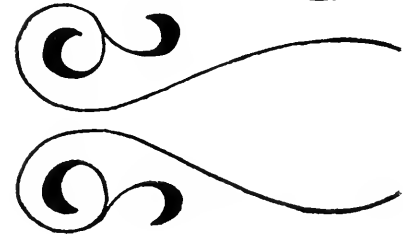
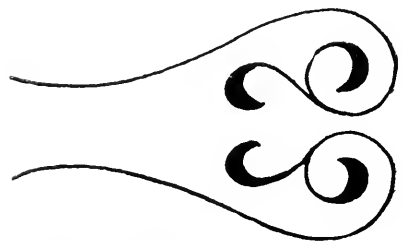
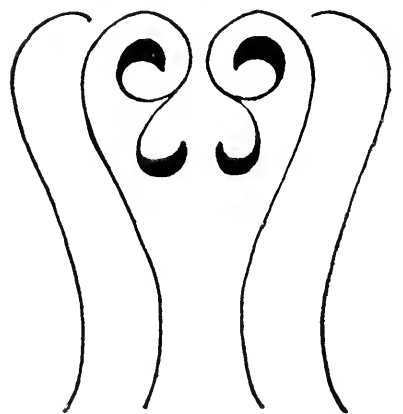


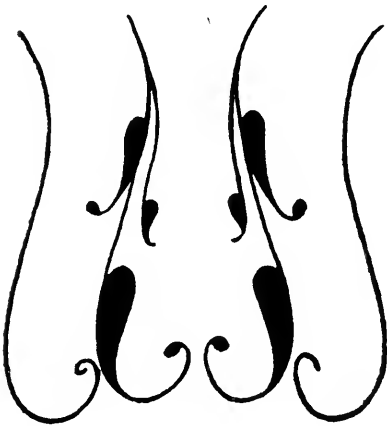
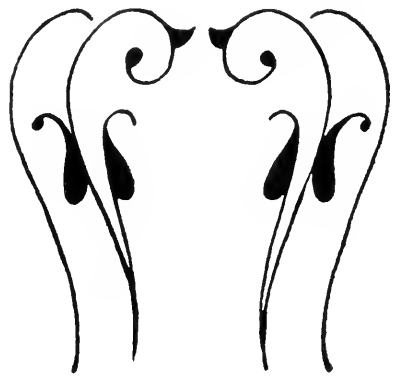
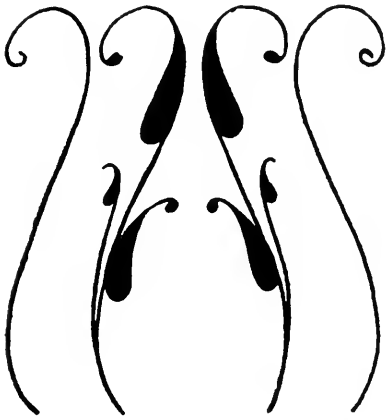
Posters for Retailers, any kind for any business, illustrated, can be had from lithographing companies at a small cost with blank space for filling in name of firm, etc. This affords an excellent opportunity for the show card writer to make considerable ready cash by doing the extra lettering and supplying merchants in their locality with something new and novel in advertising. Use black, ground in Japan, for lettering when these are intended for outside posting. A few samples of this class of work will create a demand wherever shown.

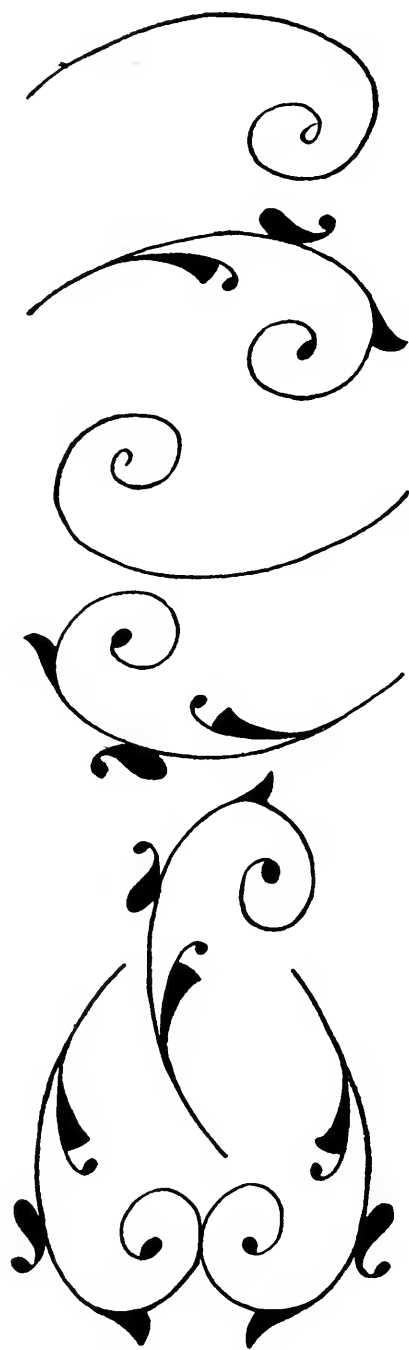
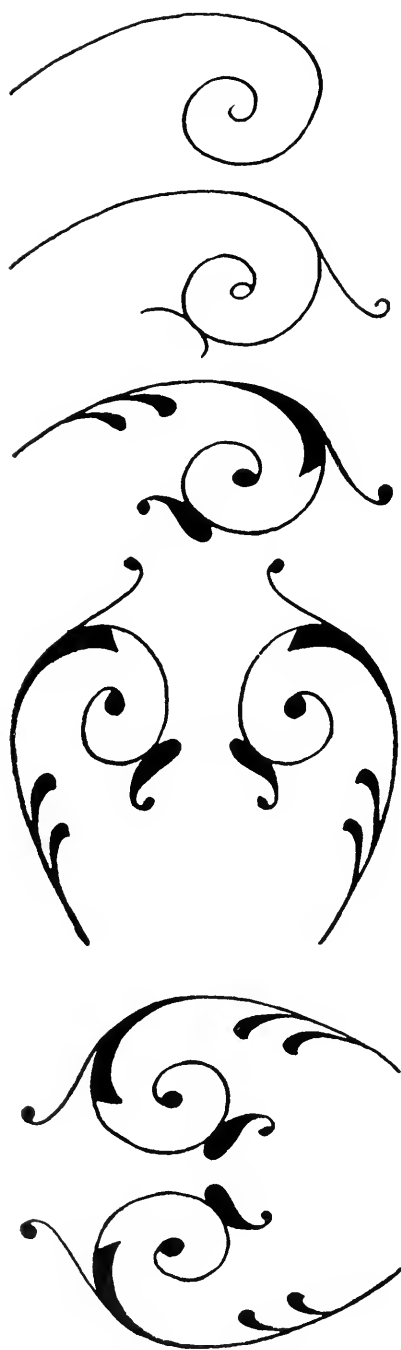


Scroll lines should be made with a free movement. The above exercise copies and those of following pages will be found interesting both for simplicity of make up and neat effect when properly used. Study and practice on simple forms and combinations of same will produce excellent results in making a fine variety of neat show card embellishments.



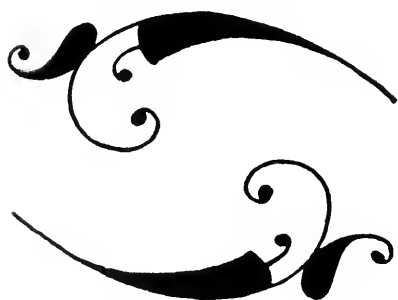
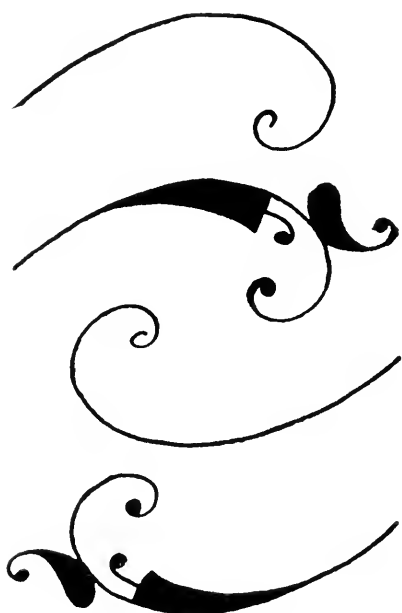




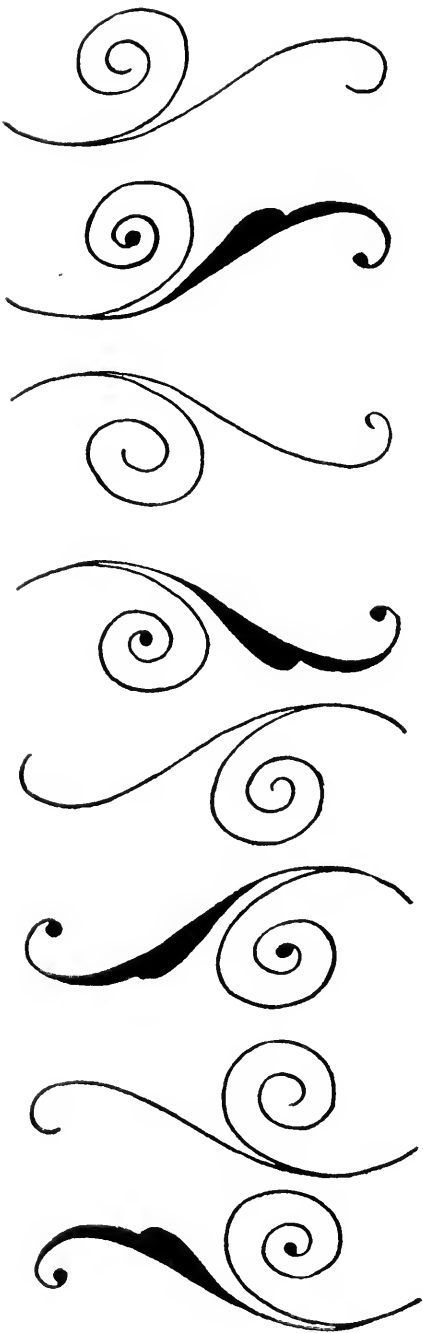


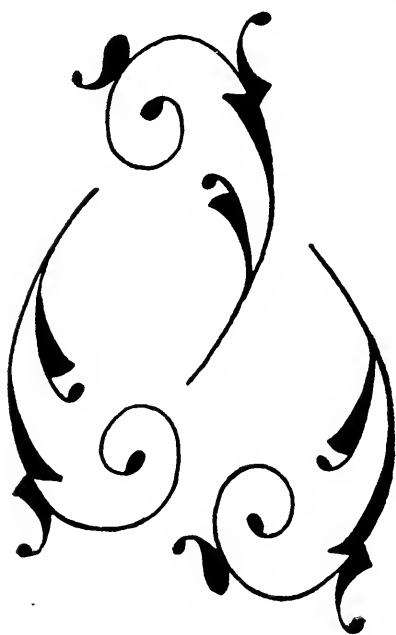
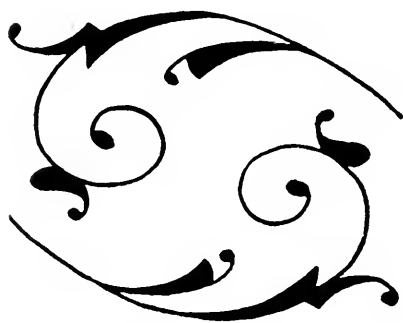
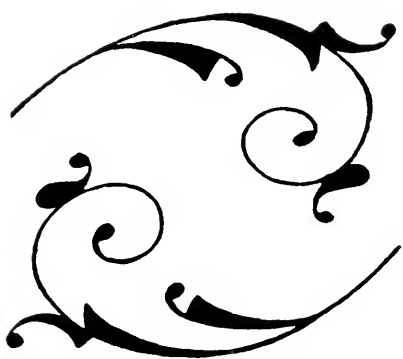


For neat and compact work of this kind on small cards, the beginner will find it best to use a number 3 Soennecken pen or any an ordinary ball pointed writing pen. Ball pointed pens work smooth and free on any cardboard surface.

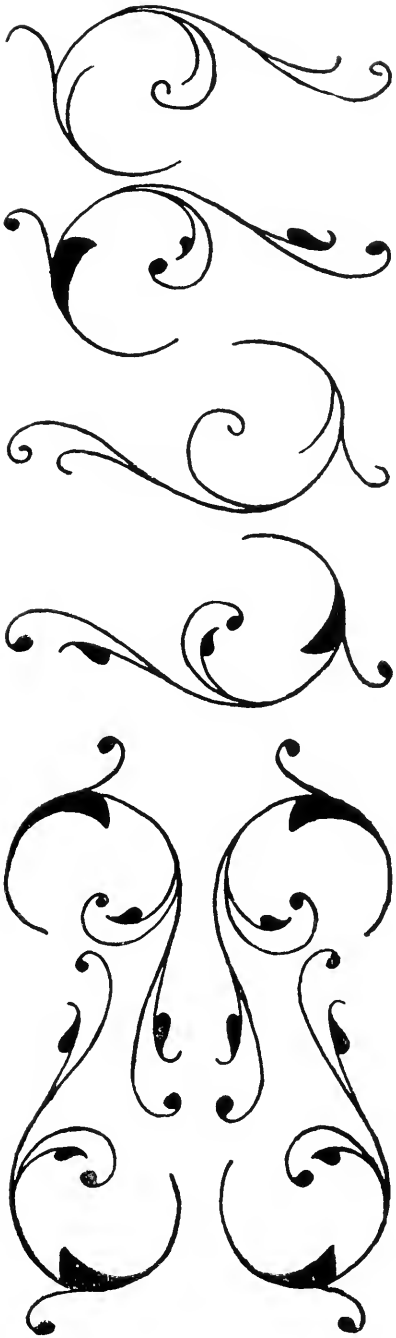


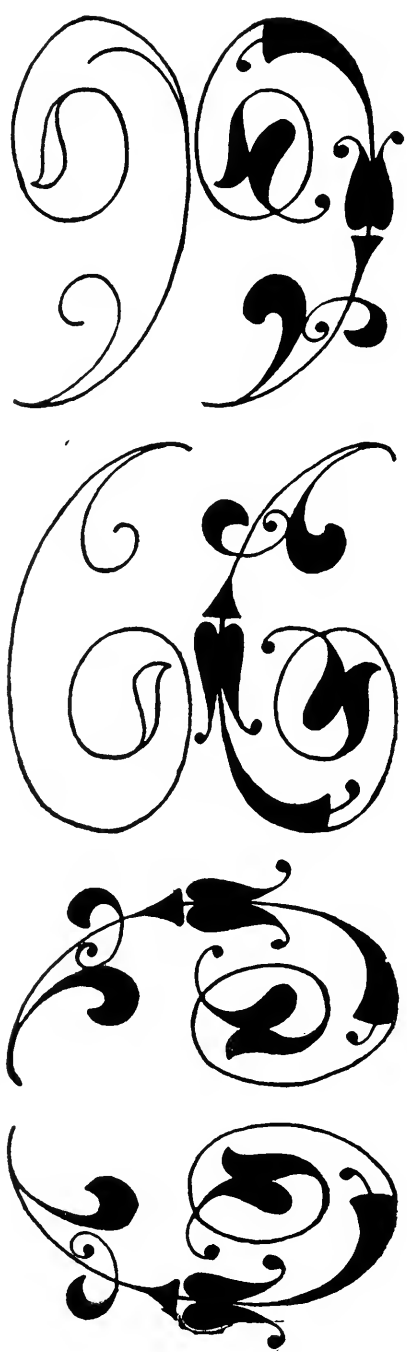










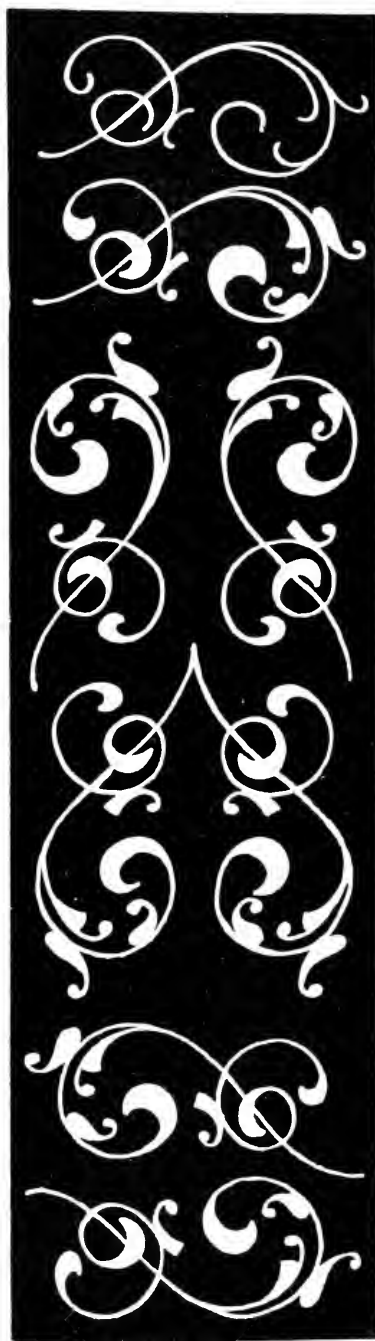
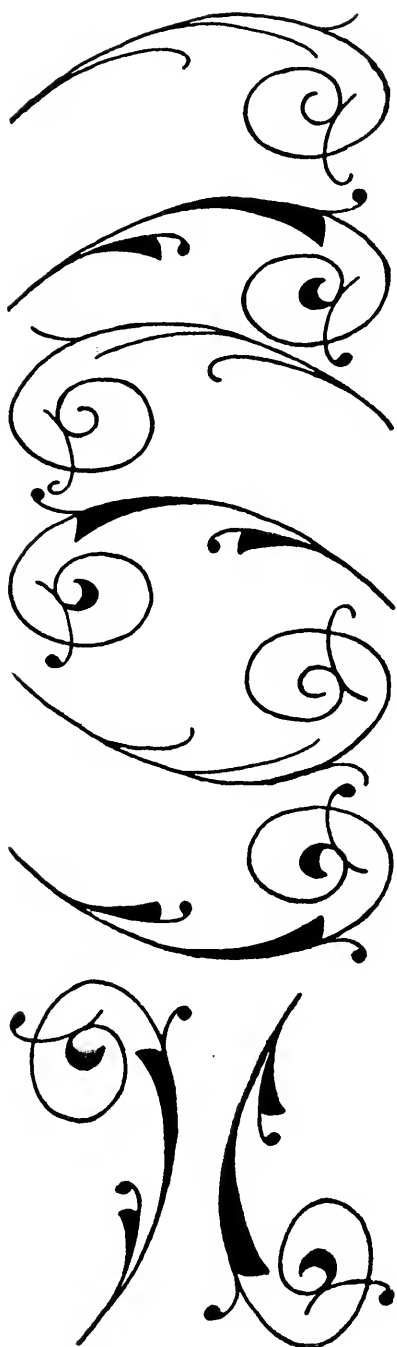








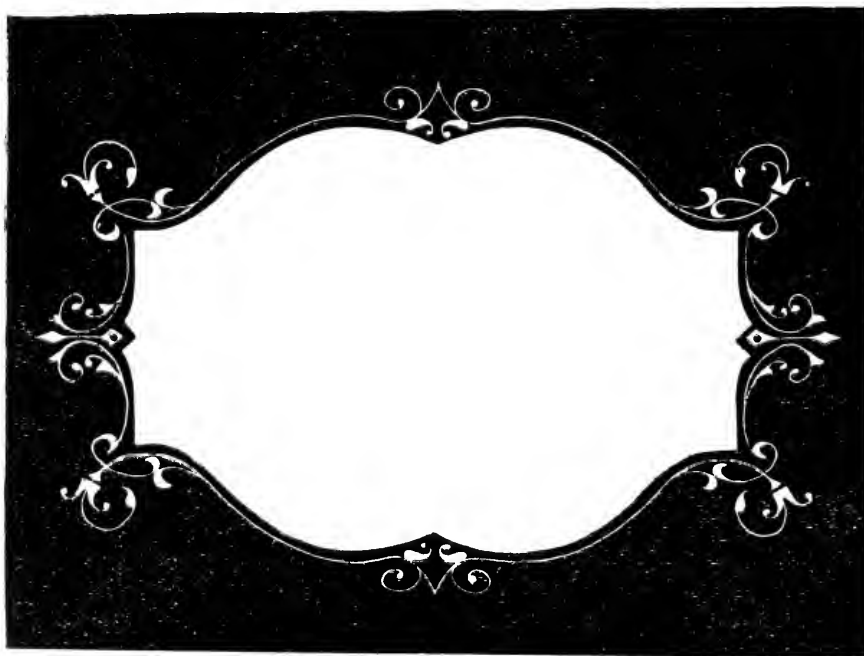
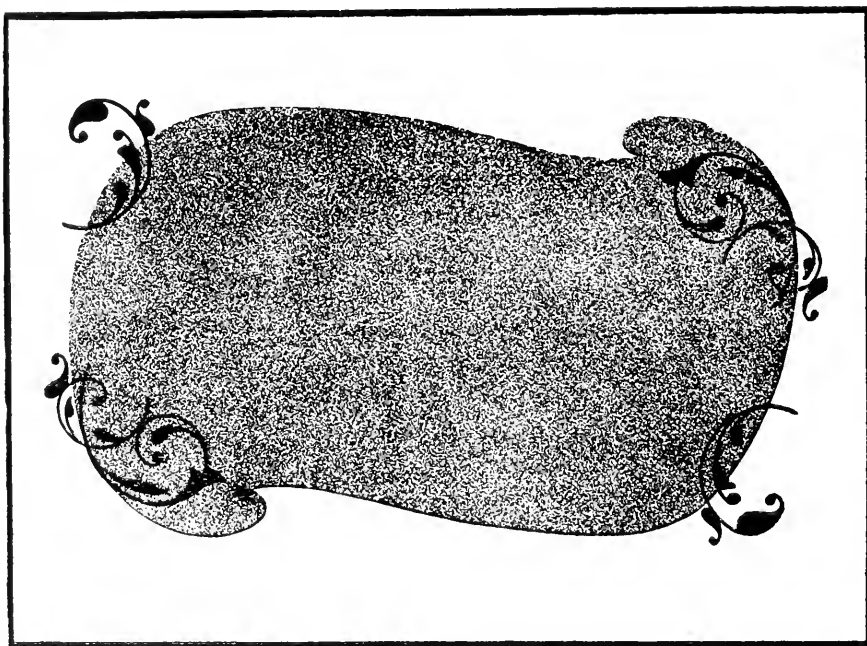




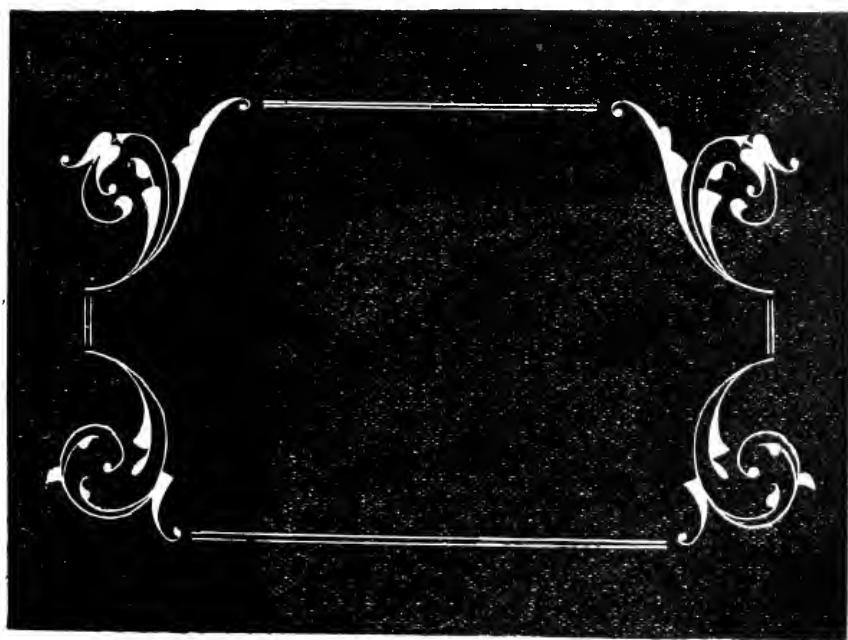
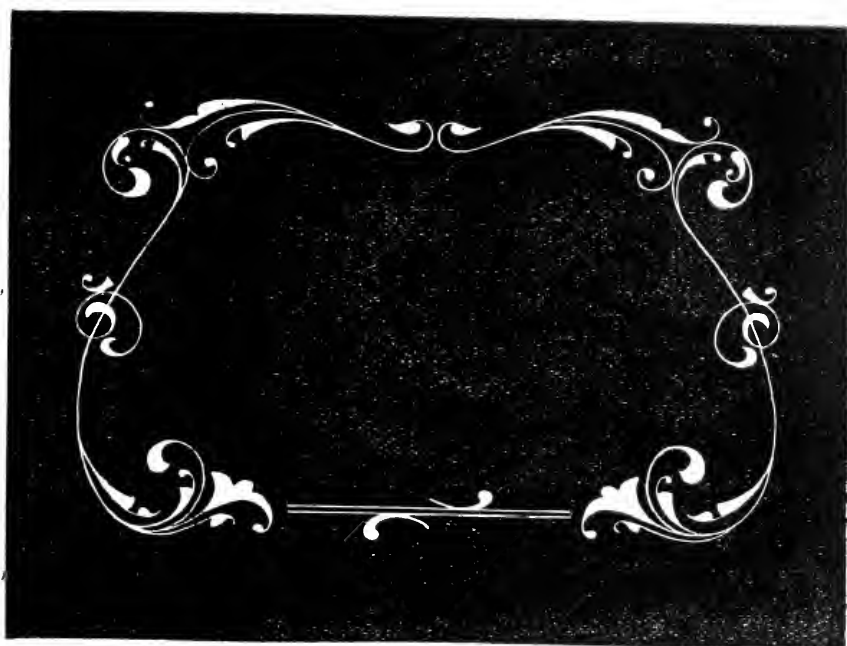




In most show cards one or two ornamental figures will be sufficient on one card for well balanced work. The mistake of crowding in too many ornamental dashes or curves is a common one with the beginner, and should be avoided.



Show card design outlines.

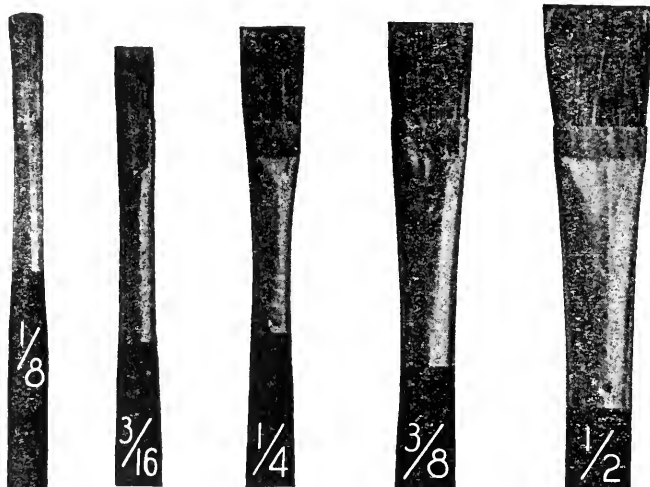


Scroll line and border suggestions.

Something New---Extra Fine Russia Sable Flat Brushes

DESIGNED AND MADE EXPRESSLY FOR SHOW CARD LETTERING AND
POSTER WORK

Just the right thickness of hair in each brush to produce best results in rapid flower painting.



With this brush an endless variety of different styles of alphabets can be made very rapidly without extra effort, as the letters are formed with ease by natural strokes of the brush. Each brush stroke forms a stem or portion of the letter with a single operation and finished as you go,—a feature that is invaluable for rapid, clean-cut, free hand lettering.

Width1-16	1-8	3-16	1-4	3-8	1-2	5-8	
Each15	.20	.25	.30	.35	.40	.50

Full set, seven sizes, ordered at one time, for \$1.95, postpaid.

FLOWER PAINTING.

The smaller sizes of the above brushes are best to use for Flower Painting.—1/16, 1/8, 3/16 and 1/4 inch. These four sizes cost 60 cents, postpaid. For a good outfit for rapid flower painting it is better to have two set of the four sizes in order to save time when using a variety of colors.

These brushes will enable one to do good work in all styles of flower painting in less time than is generally required with other styles of brushes. They are made to produce the very best results. Each brush stroke in the make up of different flowers in colors can be made accurately with ease. Success in rapid flower painting depends largely upon the style of brushes used.

WATER COLORS FOR FLOWER PAINTING.

Water Colors are the best to use. The THOMPSON WATER COLORS are ready for immediate use with the addition of water for thinning. Put up in paste form in screw top jars. This paint has excellent covering capacity and free working qualities. Put up in seven colors, — Red, Yellow, White, Green, Blue, Black and Purple. Price 25 cents per jar, prepaid.



Address W. A. Thompson, 16 E. Huron St., Pontiac, Mich., U. S. A.

PRACTICAL SHOW CARD LETTERING INSTRUCTION



Practical instruction in show card lettering and designing means much more than the ordinary person imagines. Only when some idea is gained of its scope and thoroughness can it be understood how it can accomplish all that is claimed for it. It produces expert show card writers in a few weeks or months, according to the time the student devotes to the work. It makes a clever designer and letterer out of any one of ordinary intelligence, by methods that are modern and up-to-date. It is sure and scientific. The lessons and extra practice copies are arranged for the best results in favor of the student, so that the learner can start in at once on the actual work. He is not filled up with theory. There is no long preliminary course to waste time. Real work begins as soon as the student receives the lessons and special copies for practice. Practical instruction according to the Thompson method means just what the words imply. Each stroke of the brush or pen stands out distinctly, and the method and plan of the expert can be followed out clearly. All work submitted by the student is criticised fully and returned promptly. There is no delay. The student's weak points are constantly kept before him. He is thus put upon the right road and guided carefully to the end. The result is another Show Card Writer, expert, competent, and money maker.

The difference between a theorist and a practical man is that the theorist seldom makes money. Learn show card writing in a practical school, where there is no doubt, no guess-work, but where the results are sure, certain and successful.

Show Card Demand

The demand for show cards is bound to increase from month to month, from year to year. Merchants are more than ever realizing what an actual business necessity an attractive window card is. That means that the amount of money being spent for show cards is constantly growing larger and every capable show card writer is assured of a quick market for his work at a good price.

That the show card is a genuine business necessity is shown by the fact that all up-to-date stores everywhere make it a rule to have at least one show card in every window and a number throughout the interior of the store. The cleverly worded show card draws the passer-by to the window; it shows him the goods, tells him the price, and in many cases makes a sale on the spot.

The show card of pleasing design and lettering is a Silent Salesman of peculiar force. It buttonholes the spectator in front of the store, it shows him the article he wants, and points out its excellent features. It draws him into the store and makes him a customer. It fills its own special field, which the newspaper, billboard, or other advertising cannot reach, and is therefore a business necessity for which there can be no substitute.

The fact that the cards can be changed from day to day at a small expense adds to their value in the eyes of the merchant. The demand for new cards is constant, and the show card writer is kept busy.

As an inexpensive form of store publicity the show card is without a rival. It is always ready for daily or hourly requirements.

As a money maker, the Show Card is a sure winner. The field is wide, the demand is constant, and the pay is large.

Advantages of Business Bringing Show Cards for the Merchant

Clerks and other ambitious young men are not the only ones who learn show card writing to advantage.

Proprietors of small establishments and merchants who have no assistants find daily satisfaction and profit in being able to turn out their window cards in their spare time.

By making his own show cards the merchant utilizes every spare moment of his time. He pays more attention to his windows than he otherwise would and takes pride in making them attractive as possible. The show cards, too, when cleverly done in harmonious colors, help to heighten the general pleasing effect.

The business-bringing show card, the money-making show card, the trade-winning show card, are of the greatest benefit to the small merchant who cannot afford to advertise extensively in other ways. The cost is but a trifle and they can be prepared in short order to meet any emergency or change in the run of trade.

The proprietor of a small store or other business who has not mastered this delightful and highly useful advertising art should wake up and get in on the ground floor. He should join the vast army of progressive and up-to-date merchants already scattered throughout the country and take up the study of show card writing at once.

Competition in trade grows keener every day and only the merchant who keeps in the front rank and uses every means to attract business can win out in the long run.

Start the study now and start right. The Thompson method of instruction is the cream of many years' experience in teaching and assures success from the beginning. Every ten minutes' work shows progress.

Four Separate Courses of Instruction

IN UP-TO-DATE SHOW CARD LETTERING AND DESIGNING
OUR SYSTEM OF INSTRUCTION IS ENDORSED BY THE MOST EXPERT
SHOW CARD WRITERS IN THE WORLD

\$3.00

COURSE "A"

\$3.00

MARKING PEN SHOW CARD LETTERING INSTRUCTION

Three Dollars pays for a complete course of instruction, by mail, in Marking Pen Lettering designed expressly for up-to-date show card work and general lettering. **THINK OF IT.** A simplified course of instruction (six complete lessons) containing solid, practical, common-sense instruction with high-class work now given to the public for the first time for only \$3.00—a course of lessons that will enable you to make an excellent variety of Show Cards and Price Tickets for any line of business, are fully illustrated in showing the make-up of different styles of Commercial Show Card Marking Pen Lettering in actual work by combining vertical, horizontal, oblique and curved lines. The instruction in this course is very thorough with practical pointers for economy in favor of the student in the use of materials and also in producing high class work. Finished card-sign layouts and practice copies accompany each style of alphabet. Students' work on each lesson corrected and returned postpaid during the course.

The marking pen is a strong and perfect device for rapid and clean cut lettering and will enable one to acquire a substantial and easy method for making attractive show cards for all purposes.

Cost of Course of Instruction, lettering pens, and inks as follows:

Marking pen lettering instruction, COURSE "A"	\$3.00
Marking Pens Nos. 0, 1, 2, 3.....	.80
Plain Pens Nos. 0, 1, for two-color work.....	.40
3 bottles of ink (large size), Red, Black, Grass Green75

\$4.95

COURSE "A" with pens, inks, and finished show card copies delivered in one lot—prepaid—\$4.95.

This course of instruction with pens and inks is really worth \$10.00 to anyone interested in making show cards that draw attention and create business.

Those who are supplied with pens and inks may enroll for COURSE "A" only, which will be forwarded prepaid for \$3.00. All students have the privilege to send in specimen work for correction at any time. The same will have prompt attention and helpful suggestions for rapid advancement will be given to all students.

\$2.00

COURSE "B"

\$2.00

AUTOMATIC SHADING PEN LETTERING INSTRUCTION

Two Dollars pays for a practical course of instruction by mail (four complete lessons) in Automatic Shading Pen Lettering. This course comprises a comprehensive system for using the Automatic Shading Pen. The unique two-color effects and shaded letters that can be rapidly produced at one stroke with this pen seem mysterious and incredible to those unacquainted with this style of lettering. The different alphabets are full and complete in colors, shaded in delicate tints—capitals and small letters—also set of figures to each style, with practical instruction. Extra copy slips and show card designs for student's practice are furnished outside of the lessons and alphabets. The lessons also contain instruction of an ornamental order in fancy colors, with illustrated corner pieces, borders, wheat head designs, flat tint backgrounds, with practical notes on how to do bronze, flitter and metallic work, etc. The complete course shows in a simple and positive manner what can be done by any one in forming combinations of colors and shades in a few minutes that cannot be duplicated in as many hours by the most successful sign painters.

TERMS—\$2.00 for instruction in Automatic Shading Pen Lettering—Course "B"—with alphabets, practice copies, etc. Necessary pens and inks required for Course "B":

5 Shading Pens, Nos. 0, 2, 4, 5, 8.....	\$1.05
2 Plain Pens for background tints, Nos. 4 and 8.....	.45
4 bottles ink (large size), Red, Green, Purple, Brown	1.00

\$2.50

COURSE "B" with pens, inks and finished show card copies forwarded in one lot—prepaid—for \$4.50.

\$2.00

COURSE "C"

\$2.00

SOENNECKEN PEN SHOW CARD LETTERING AND DESIGNING

This course of instruction (four complete lessons) covers the ground fully in a fine variety of alphabets and figures for Commercial Show Card work with Soennecken Pens. Soennecken Pen lettering will enable one to make an endless variety of small and dainty show cards and price tickets generally used by Jewelry Stores, Footwear Dealers, Clothing and Men's Furnishings, etc., etc., also medium size show cards for all business purposes. The alphabets and exercises for students' practice are presented in a comprehensive way, so that the learner is not required to spend more than one-half the time that is generally expended to acquire the art. Twenty-four finished show cards—assorted sizes—in different styles of lettering (Roman, Shaded Roman, Semi-Script, and Old English Text) are furnished as practice copies for the student, outside of the lessons and alphabets. The 24 finished cards alone, at an average price of 10 cents each, would amount to more than the cost of tuition fee in this course of instruction.

TERMS: For instruction in COURSE "C," with show card practice copies.....\$2.00

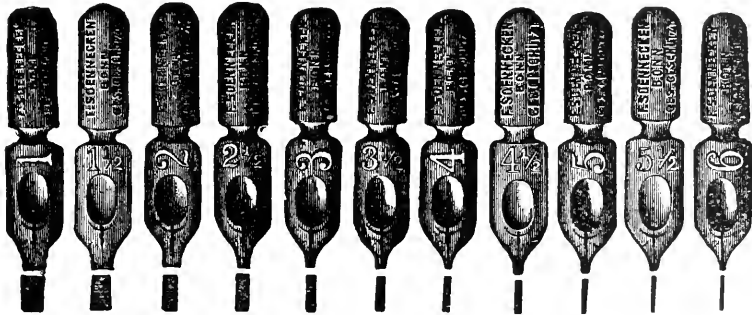
Lettering Supplies that will make a good serviceable outfit for the beginner:

One dozen Soennecken Pens (assorted sizes)..... .20

Three Jars Soennecken Pen Lettering Ink,—Black, White and Yellow..... .75

(Prepaid)..... .95

COURSE "C," with pens, ink, and finished show card copies forwarded in one lot—prepaid—for \$2.95.



Soennecken Pens

Assorted Sizes
20 CENTS PER
DOZEN PREPAID
Mail Orders Promptly
Filled.

These Pens can be
used with any ordinary
pen holder.



Soennecken Pen Lettering Ink

An ideal preparation for smooth and clear-cut Soennecken Pen Lettering. Put up in seven colors,—sets up firm in lettering, will not rub, scale or crack, and will show full strength of color on any colored surface. Colors of Ink—RED, WHITE, BLACK, GREEN, YELLOW, BLUE and PURPLE, with directions on each jar.

Price 25 Cents Per Jar, Prepaid

PRICES ON SEPARATE COURSES

Four Courses Combined—A, B, C, D—at One Enrollment for \$10.00

COURSE "A"—Marking Pen Lettering, 6 lessons\$3.00

COURSE "B"—Shading Pen Lettering, 4 lessons 2.00

COURSE "C"—Soennecken Pen Lettering, 4 lessons 2.00

COURSE "D"—Brush Lettering, 10 lessons 5.00

\$12.00

SPECIAL OFFER

Four courses of instruction—A, B, C, D,—in different styles of Show Card Lettering, containing in all 24 full and complete lessons, practice and show cards, for \$10.00 NET, at one enrollment.

COST OF LETTERING SUPPLIES

Generally the expenses of lettering material depends upon the careful management of the student. Some require extra supplies to that suggested in the different Courses A, B, C, D, while others do good work and justice to themselves without additional expense.

The following lettering supplies listed for each Course will enable one to do a fine variety of neat business-bringing show cards for all business purposes.

COURSE "A"—Marking pens, plain pens and inks.....\$1.95

COURSE "B"—Shading pens, plain pens and inks..... 2.50

COURSE "C"—One dozen Soennecken pens, assorted, 3 jars of ink..... .95

COURSE "D"—4 Red Sable show card brushes and four jars of paint..... 2.55

EVERY STUDENT A SUCCESS. NOW IS THE TIME TO ENROLL

Remit by Registered Letter, Post Office or Express Money Order. Personal or local checks, add 15 cents for collection.

Address, W. A. Thompson, 16 E. Huron St., Pontiac, Mich., U. S. A.

\$5.00

COURSE "D"

\$5.00

UP-TO-DATE SHOW CARD BRUSH LETTERING

A complete course of instruction in Commercial Show Card Brush Lettering and Designing for \$5.00. In this course we teach up-to-date Brush Lettering from the rudiments of a plain letter to a large variety of high-class show card work suitable for all business purposes. This consists of TEN practical and comprehensive lessons, fully illustrated, in the following alphabets: **MODERN EGYPTIAN, SINGLE STROKE BLOCK, SHOW CARD ROMAN, ITALIC ROMAN, SHOW CARD BRUSH TEXT and OLD ENGLISH**, together with practical instruction on Scroll Exercises, Finished Designs and various styles of Show Card Embellishments.

TERMS—\$5.00 for Complete Course of Instruction in COURSE "D,"

Commercial Show Card Brush Lettering and Designing.

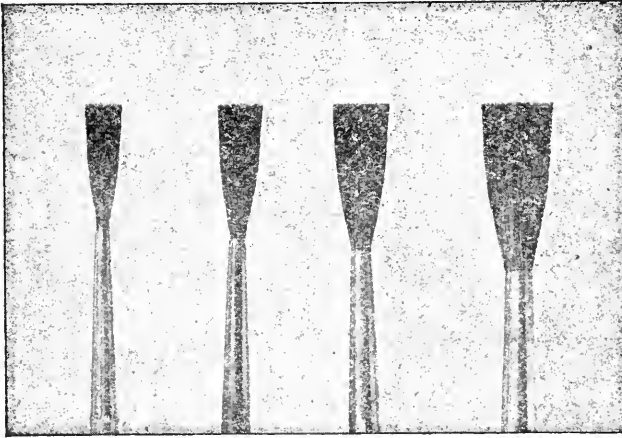
Show Card Brushes and Paints that will enable one to do a fine variety of neat brush lettering for Cards, Price Tickets, etc.

Red Sable Show Card Brushes, Nos. 5, 7, 9, 12\$1.50

EUREKA Show Card Paint (4 jars), Black, Red, White, Green..... 1.05

\$2.55

COURSE "D," with brushes, paints and show card copies forwarded in one lot—prepaid—for \$7.55



Show Card Writer's Brush Outfit

Extra Fine Red Sable Show Card Brushes, Round. Made expressly for Show Card Lettering. Nickel plated ferrules, short handles. Four special sizes—Nos. 5, 7, 9 and 12.

PRICE \$1.50, POSTPAID.

These brushes are sensitive in touch, elastic in stroke and give ready response in clean-cut lettering. When charged with paint they can be made to retain a fine point or brought to a chisel edge. The best Show Card Brushes that money can buy. Separate brushes from this outfit at the following prices:

No. 5	25c
No. 7	35c
No. 9	45c
No. 12	60c

Eureka Show Card Paint

The Twentieth Century Lettering Medium, ground by machinery and ready for immediate use with the addition of water for thinning. Dries quick. Heavy body. Easy lettering. This paint is made expressly for brush lettering, display signs, show cards, tickets, etc., and fully answers all the varied requirements—sets up firm in lettering, will not rub, scale or crack, and for cleanliness and ease of application cannot be excelled. **The only Show Card Paint that will show up in full strength of color on any colored surface.** The colors below may be blended to make any required shade. **Seven colors.** Put up in screw top jars.

Prices: Red, 30 cents each. White, Blue, Green, Yellow, Purple, Black, 25 cents each. These prices are net. Shipped by express, charges collect.

Our best customers for EUREKA SHOW CARD PAINT are those who have formerly used other brands. A trial order will explain why. A small supply of paints forwarded by Parcels Post rate is generally the cheaper way. Each jar of paint weighs 20 ounces, and the Parcels Post rate is governed by distance. In remitting for postage on package you are perfectly safe in enclosing more than you think necessary, for we will prepay charges on packages and return to you any amount that is left over. When postage is not included with order for Show Card Paint, we ship same by express, collect.

Address W. A. Thompson, 16 E. Huron St., Pontiac, Mich., U. S. A.



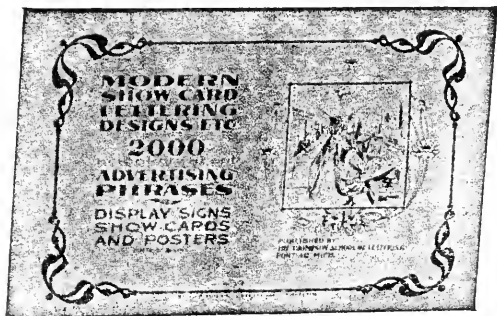
Practical Instruction Books on Show Card Lettering

By W. A. THOMPSON

MODERN SHOW CARD LETTERING, DESIGNS, ETC.

EIGHTH EDITION NOW READY

This book is a practical treatise on Up-to-date Pen and Brush Lettering, giving instructions on many styles of lettering, position, movement, shading, spacing, designing and arrangement, with illustrations of large and small letters of each alphabet, together with a



full analysis and diagram for making neat and prominent figures off-hand for price tickets, etc. Over 400 illustrations of finished show cards and price tickets are given in Marking Pen Lettering, Soennecken Pen Lettering, Automatic Pen Lettering and Up-to-date Brush Lettering outside of fifty-one page alphabet plates and lettering exercises of a large variety of standard show card designs, showing how to produce neat and fancy border and scroll outlines, tinted backgrounds, etc. This book is far beyond anything ever published in this line. It contains solid, practical, common sense instruction—a book that is free from absurd theories and mystifying kinks, and con-

tains 2000 Advertising Phrases for Card Signs, Posters, etc. Page size of book 6x9 inches. 144 pages. The price of this book is but \$1.00, delivered to your address. 16,000 copies of this book have been sold to satisfied customers and the demand is increasing daily.

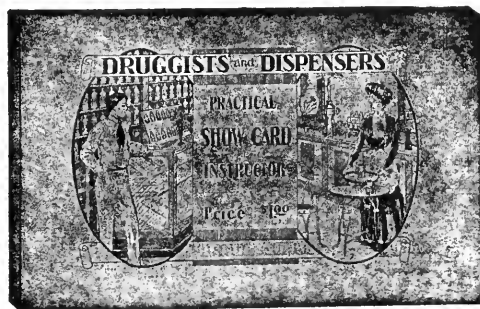
DRUGGISTS AND DISPENSERS PRACTICAL SHOW CARD

INSTRUCTOR

The **NEW** and **REVISED EDITION** contains thirty-two additional pages to that of the former edition.

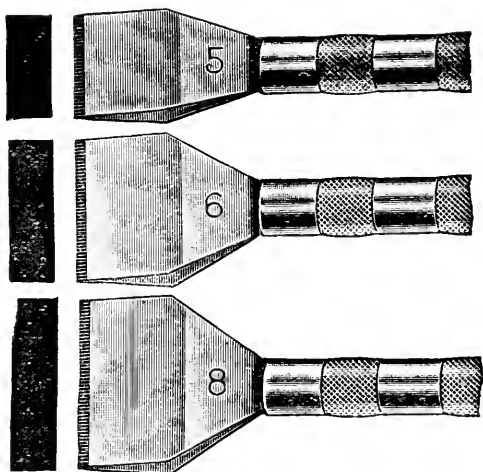
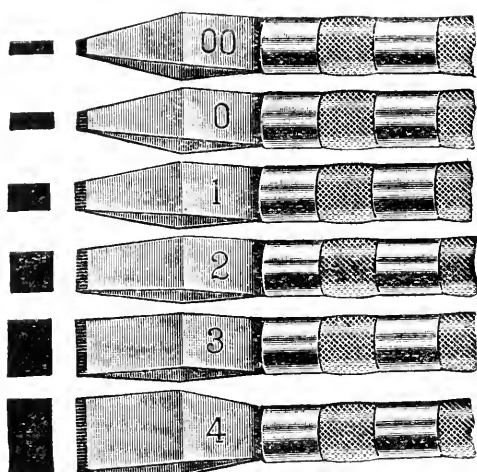
This book contains a thorough, progressive course of instruction for making all styles of Show Cards required by the **Up-to-date Druggist and Soda Fountain Dispenser**. The alphabets and exercises in Pen and Brush Lettering are presented in an easy and attractive form of graded lessons, fully illustrated in every detail.

The brush stroke alphabets—**Single Stroke Block**, **Modern Egyptian**, **Show Card Roman**, **Semi-Script** and **Old English** are a feature of unusual merit. Each brush stroke forms a stem or portion of the letter with a single operation and finished as you go—a feature that is invaluable for rapid, clean-cut, free-hand brush lettering.



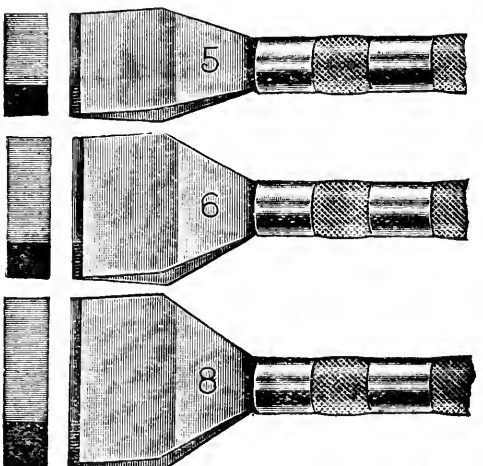
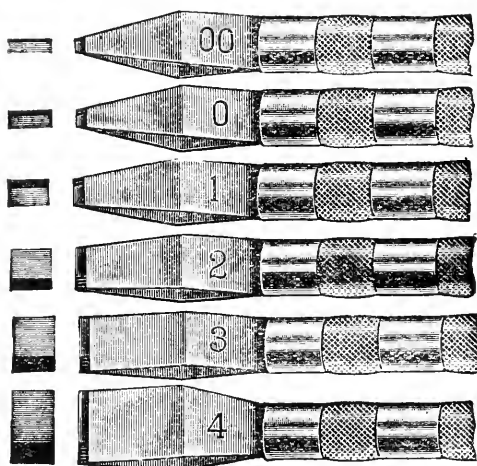
Over 300 reproductions of finished show cards and price tickets are given in the book outside of lettering exercises, instructions and alphabets. Never before has such a wealth of practical lettering instruction and original ideas been given in one book for home study and at a price within the reach of all.

Page size of book 6x9 inches. 144 pages. Order now with remittance and get a copy of this new book by return mail. Price \$1.00 postpaid.



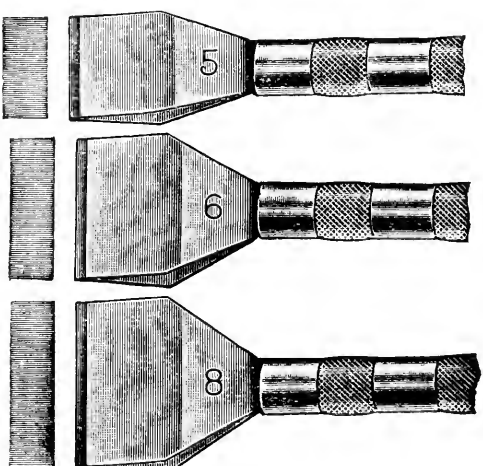
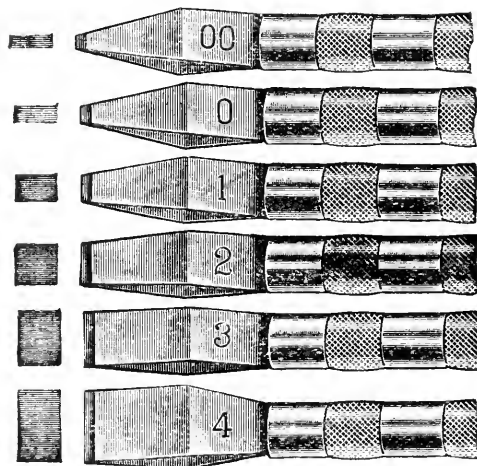
MARKING PENS.

The Marking Pen makes a solid, plain stroke, full strength of color of ink used. This style of pen is a strong and perfect device for rapid and clean-cut lettering for Show Cards, Tickets, etc., Sample Show Card Lettering mailed free to all interested.



SHADING PENS.

Make a shaded mark of two colors at a single stroke of the pen, from one color of ink.



PLAIN PENS.

For marking Background Tints, Letter Shading, Scrolls, Etc.
PRICE LIST FOR PENS—NEXT PAGE.

PRICE LIST FOR AUTOMATIC PENS

EITHER MARKING, SHADING OR PLAIN

00	1-32 inch wide.....	20c each	4	3-8 inch wide.....	20c each
0	1-16 " "	20c each	5	1-2 " "	20c each
1	1-8 " "	20c each	6	3-4 " "	25c each
2	3-16 " "	20c each	8	7-8 " "	25c each
3	1-4 " "	20c each			

Mail orders promptly filled, postage prepaid. Cash must accompany orders.

AUTOMATIC SHADING INKS FOR MARKING AND SHADING PENS



In the production of this ink no pains or expense has been spared to insure that the colors are the most brilliant and durable manufactured. This ink is prepared by a special process, thoroughly filtered, and every drop is pure. It is of the proper consistency to letter smooth and free and will dry hard with gloss.

Colors — Black, Red, Blue, Dark Green, Grass Green, Brown, Light Brown, Rose, Orange, Purple, Yellow.

1 Oz. Bottle.
Prepaid15c
2 Oz. Bottle,
Prepaid25c

Adhesive Ink is used quite extensively for gold, silver, metallic and diamond dust ornamentation on special show cards, posters, picture and souvenir postal cards. It's the best made for great adhesive qualities and clean-cut work with either pen or brush.

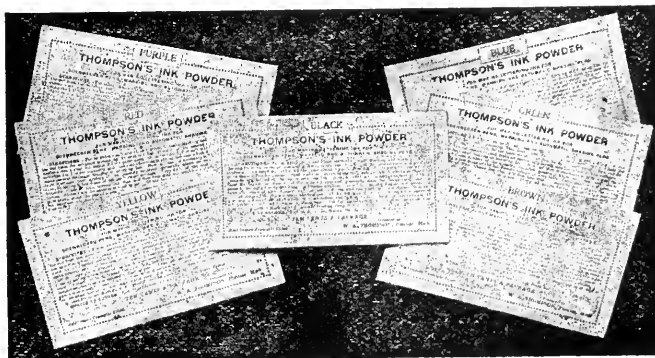
Price 25c per Bottle, Prepaid.

THOMPSON'S INK POWDER

For making Pen Lettering Ink, for ticket writing, show card work, and ornamental lettering of all kinds.

Assorted colors — Black, Blue, Red, Brown, Purple, Yellow, Green and Rose. Full directions for making shading ink. Choice of colors, 10c per package, postpaid.

Card Writers can save money by using this Ink Powder for general pen lettering.



FLITTERS

For sparkling effects on Show Cards, Banners, etc. Gold, Silver, Crimson, Brilliant Green, Lavender, Orange and Lemon. Choice of colors, 15 cents per package, postpaid.
BRONZES, any color desired, 15 cents per package, postpaid.
DIAMOND DUST, 15 cents per package, postpaid.

Letter Patterns for Up-to-Date "Sign Lettering"

Store Fronts, Awnings, Board Signs, Muslin

Signs, Banners, Etc.

The use of letter patterns, not stencils, but true outlines cut from the best quality of pattern stock, showing the letter itself, is now used by the most experienced sign writers. With a good outline of letters to begin with, sign work is two-thirds done, and is a decided advantage to the expert as well as the beginner. A pattern that is cut true will always give a true outline. These patterns are ready to work from, they will not warp or get out of shape like paper letters, and with proper care will last a life-time. The styles presented in the following list will enable the beginner and those of some experience to do a first-class variety of sign lettering in a neat and satisfactory manner.

HOW TO USE THEM.—In general sign lettering place the patterns upon the surface upon which the letters are to be used, so that the spacing will be even, and proceed to outline them by running a sharp pointed lead pencil around the edge of the pattern. This will give a correct outline of the letters and ready for painting any color desired. Very few sign painters shade letters correctly, but shading may be correctly done with patterns. First mark the pattern to show the face of the letter, then move the pattern to the right or left, which ever way you desire the shading, and drop as far as you wish the shading to extend, and run the pencil around the outside edge only. This will make the shading, all except joining the shades of the letters, which should be done with a line at an angle drawn from the point of the shading line to the point of the letter. See letter "H" in following illustration. Any man or boy without previous knowledge of drawing or forming letters can do up-to-date sign work with these patterns. They enable the beginner to equal the work of many sign writers with years of experience.

Each set listed consists of 26 letters and character &. **Lower case letters to match any size or style may be had for the price quoted on capital letters.** When four or more styles are ordered at one time, forwarding by express is often advisable. When this is desired, remit only the net amount of order, without postage.



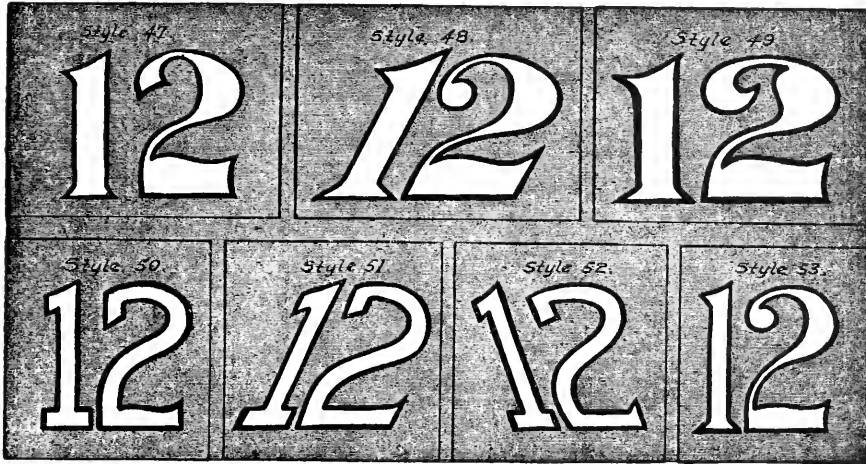
LETTER SPACING PRICES

2 inch letters.....25c per set—Postage 3c	6 inch letters.....50c per set—Postage 10c
3 inch letters.....30c per set—Postage 6c	8 inch letters.....60c per set—Postage 12c
4 inch letters.....40c per set—Postage 6c	10 inch letters.....70c per set—Postage 16c
12 inch letters.....90c per set—Postage 22c	

Letter Pattern sets may be had at the above prices. Each set consists of 26 letters and character &. Cash must accompany order.

Address W. A. Thompson, 16 E. Huron St., Pontiac, Mich., U. S. A.

Figure Patterns



Figures outlined rapidly by running a lead pencil along the edge of pattern. This will give a correct outline, ready for painting any color. Any style at the following prices:
 2 inch, per set of 10.....15c—Postage 2c 6 inch, per set of 10.....30c—Postage 5c
 3 inch, per set of 10.....20c—Postage 3c 8 inch, per set of 10.....35c—Postage 6c
 4 inch, per set of 10.....25c—Postage 4c 10 inch, per set of 10.....40c—Postage 7c

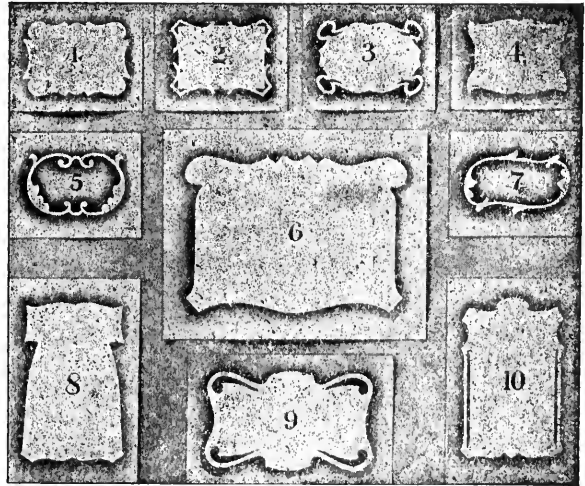
Something New

SHADED BACKGROUND AND ORNAMENTAL DESIGNS FOR SHOW CARDS, ETC.

Dozens of Fancy Designs in Nicely Blended Colors can be made by any one in a few minutes.

The variety of show card border and background designs in the accompanying illustration will give an idea of the work done by the New Show Card Spray Outfit. The most inexperienced can produce from the start a first-class variety of show card designs of all styles in Air Brush Effect, and at a fraction of a cent above the cost of common cardboard.

With this outfit the show card writer is above the competition of any one in his locality, who is not so fortunate (no matter how skilled he may be) owing to the fact that the work of elaborate designs can be done just as quickly as that of a simple scroll or outline. The Continuous Spray does the work, and can be regulated to produce a light or heavy tint or shade of any color at the will of the operator.



THE NEW SHOW CARD SPRAY OUTFIT INCLUDES:

One Show Card Sprayer Complete; six packages of colors—Red, Blue, Green, Brown, Purple and Yellow. Ten Background Pattern Outlines—one for show card 22x28 inches, three for 14x22 inches, and six for 11x14 inches. Ten Show Card Background Copies, assorted sizes, finished in colors, as shown in accompanying illustration. Full instructions showing how to begin, proper position to work, etc. In fact, everything in detail and designed expressly for the show card writer. This outfit is the most complete and convenient ever offered for the price, and will give entire satisfaction. The assorted colors will be enough for over 3,000 backgrounds when properly used.

EASY TO LEARN

In less than ten minutes practice with this outfit you can duplicate any design in the above illustration, in any color, on a show card, in 30 seconds. This class of work is very simple and an art itself, mechanically executed with ease and rapidity without any previous experience.

OUTFIT COMPLETE FORWARDED PREPAID \$3.00

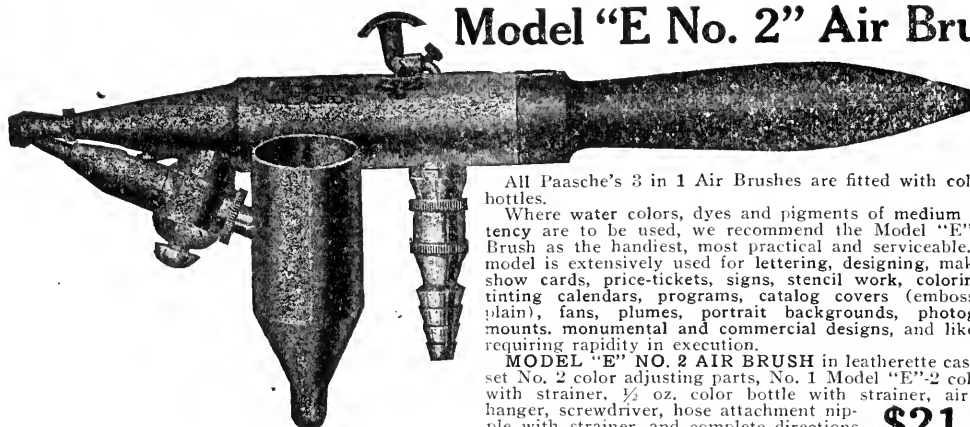
Remit by registered letter, postal order, or express money order. Cash must accompany order.

Address, W. A. Thompson, 16 E. Huron St., Pontiac, Mich., U. S. A.

Paasches 3 in 1 Air Brushes

ALWAYS AHEAD!

Model "E No. 2" Air Brush



All Paasche's 3 in 1 Air Brushes are fitted with color cup bottles.

Where water colors, dyes and pigments of medium consistency are to be used, we recommend the Model "E"-2 Air Brush as the handiest, most practical and serviceable. This model is extensively used for lettering, designing, making of show cards, price-tickets, signs, stencil work, coloring and tinting calendars, programs, catalog covers (embossed or plain), fans, plumes, portrait backgrounds, photographs, mounts, monumental and commercial designs, and like work requiring rapidity in execution.

MODEL "E" NO. 2 AIR BRUSH in leatherette case, with set No. 2 color adjusting parts, No. 1 Model "E"-2 color cup with strainer, ½ oz. color bottle with strainer, air brush hanger, screwdriver, hose attachment nipple with strainer, and complete directions for its care and handling.....

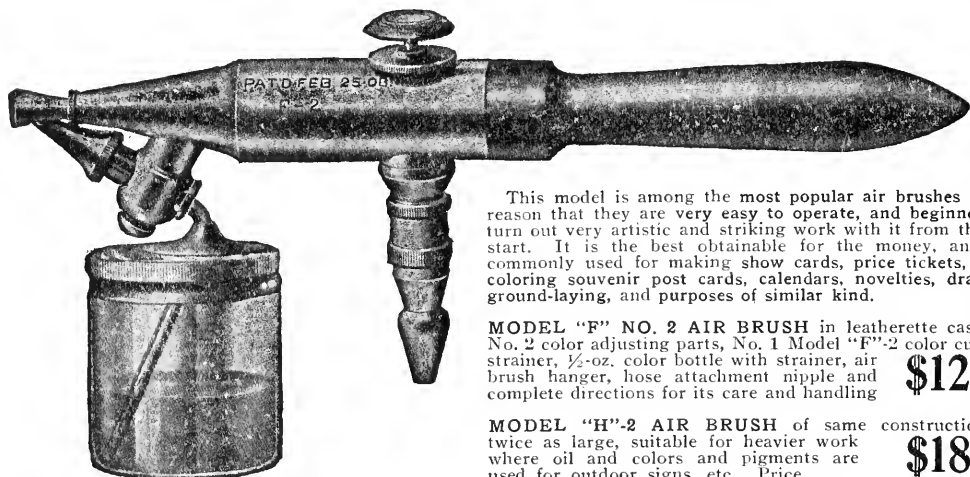
\$21.00

MODEL "D" 2 AIR BRUSH of same construction but twice as large, suitable for heavier work where oil colors and pigments are used for outdoor signs, etc. Price.....

\$26.00

Model "F No. 2" Air Brush

This model made in three sizes—Models H-2, F-2, F-0



This model is among the most popular air brushes for the reason that they are very easy to operate, and beginners can turn out very artistic and striking work with it from the very start. It is the best obtainable for the money, and very commonly used for making show cards, price tickets, signs; coloring souvenir post cards, calendars, novelties, draperies, ground-laying, and purposes of similar kind.

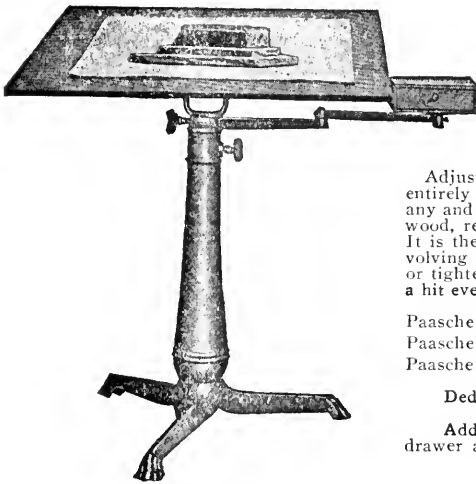
MODEL "F" NO. 2 AIR BRUSH in leatherette case with No. 2 color adjusting parts, No. 1 Model "F"-2 color cup with strainer, ½-oz. color bottle with strainer, air brush hanger, hose attachment nipple with strainer, and complete directions for its care and handling.....

\$12.50

MODEL "H"-2 AIR BRUSH of same construction but twice as large, suitable for heavier work where oil and colors and pigments are used for outdoor signs, etc. Price.....

\$18.50

Remit by draft, Registered letter, Post Office or Express Money Order. Address, W. A. Thompson, 16 East Huron St., Pontiac, Mich.



Paasche's New, Improved Easel and Drawing Table

Indispensable in Any Sign Shop or Studio

Adjustable for a standing or sitting position. This table is made entirely of metal except the top. It is enameled in imitation mahogany and makes a splendid appearance. The top is made of 3-ply basswood, revolves into any position whatsoever and quickly detachable. It is the only practical combination drawing board or easel with revolving top that can be tilted, raised or lowered without unscrewing or tightening of bolts or nuts. It moves friction tight. It is making a hit everywhere. Does not wobble.

Paasche Easel Table, 22x30 in. rev. top.....\$ 8.50
Paasche Easel Table, 24x36 in. rev. top..... 9.25
Paasche Easel Table, 30x40 in. rev. top..... 10.50

Deduct \$2.00 if desired with top without the revolving feature.

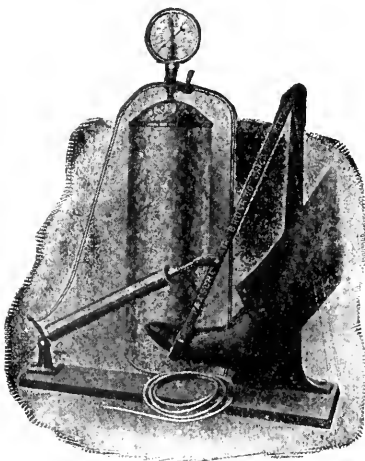
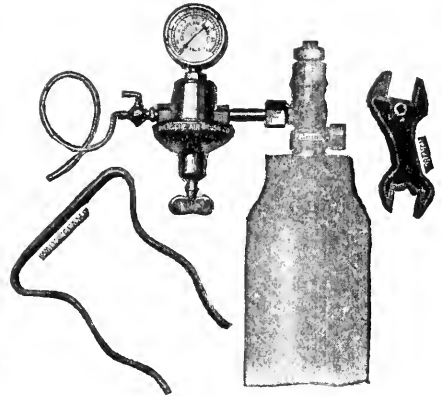
Add \$3.00 if desired with double swinging arm and material drawer as illustrated.

Shipping weight, crated for shipment, 56 lbs.

Paasche Liquid Carbonic Gas Outfit

This outfit is extensively used among beginners and it is the most popular among the low priced outfits, for the reason that it furnishes a steady pressure without having to do any pumping necessary with foot or hand operating pumps. The cost of operating this outfit averages about 2 cents per hour as the price of the 20-lb. drum of liquid carbonic gas varies according to the location of the user. (The cost of a 20-lb. drum of gas in Chicago is \$1.50.) The supply of gas is obtainable from any soda fountain or saloon supply house in your own city.

LIQUID CARBONIC GAS OUTFIT COMPLETE, less
drum with wall clamp, wrench and 8 feet of
the best air brush tubing. Shipping weight, **\$10.00**
10 lbs.



Paasche Foot Pump Outfit

This outfit was originated by us and made a hit from its first appearance. With its new improvements, it is the latest, best and easiest working outfit of its kind. It works noiseless and will furnish 40 lbs. pressure without any exertion.

Weight, packed for shipment, 30 lbs.

PAASCHE FOOT PUMP OUTFIT, COMPLETE, consisting of
Paasche foot pump, air tank with gauge and air
cock, fittings and ten feet of the best air brush
tubing **\$12.00**

Paasche Foot Pump only, finished in blended enamel.....\$7.00

Air tank, tested for 60 lbs. air pressure, with hose fittings..... 2.35

Air tank, with gauge, air cock and fittings..... 4.75

Give directions how you want either outfits shipped—Express or Freight.

If You Are Interested

in learning Commercial Show Card Lettering and Designing by mail

You Can Save Money

on tuition fee by enrolling direct with us for our New Course of Instruction.

We Teach Practical Work

and a money maker from the start for those who wish to excel in making high class Show Cards for all purposes.

Our Terms Are the Lowest

The difference between our price and that of other Schools simply go to expensive magazine advertising, and Solicitors or Agents commission, for securing new students. If you are a prospective student, think this matter over carefully and you will easily

Figure It Out Yourself

why it is possible for us to give the best to be had anywhere at less than half the usual price.

We Deal Direct With Students

and our pupils pay only for instruction at first cost. We have no Agents or Agents commission to pay out of tuition fees.

75 Per Cent of the Students

we enroll come directly from those who have seen the work and the wonderful success of our former students. Our best advertisement is a well satisfied and successful student.

Don't Pay Fancy Prices

for instruction when you can get the best in the world today at a slight margin above actual cost. When we say we have the most complete equipment in America for successfully teaching by mail and the Lowest Tuition Fee, we are simply saying what is true,—merely the facts about a reliable school with straight-forward business methods.

Helpful Suggestions for the Student

We furnish neat show card copies lettered in nicely blended colors for students practice outside of the lessons and alphabets. This feature is original with us and is offered by no other school. Students work on each lesson corrected and returned postpaid during the course.

Every Student a Success.

The Thompson School of Lettering,

PONTIAC, MICHIGAN, U.S.A.

The Only Exclusive Show Card School in America.

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